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MobileBeat

THE MOBILE ENTERTAINER'S MAGAZINE • WWW.MOBILEBEAT.COM

ISSUE 168 JANUARY 2016

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GETTING THE WORD OUT

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& Inspiration
for a
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Inside!



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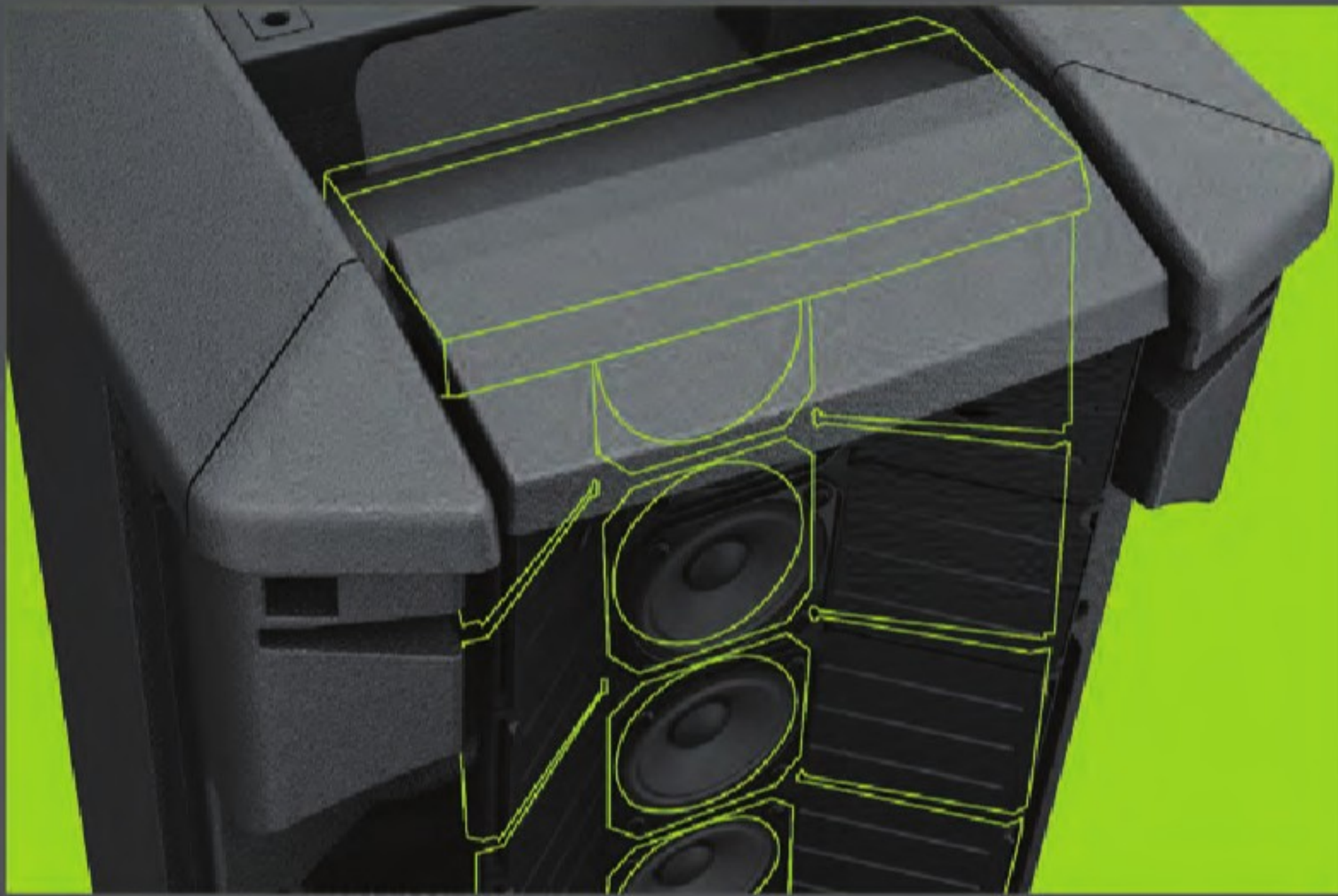
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TRACK ONE

As the year kicks into gear, we come to you with an issue offering you a variety of perspectives on marketing, that all-important aspect of running a successful entertainment business.

It's a challenge, but our resident bride-wrangler, Stephanie Padovani, offers her 10 best tips for powering up your marketing efforts in this age of social media. Along with her great ideas, we also have Staci Nichols, who is fresh off of some intense education with Stephanie and her husband Jeff, by way of the their company, Book More Brides. Not only does Staci give quite a glowing testimonial about what Book More Brides has done for her, she shares how she has met the major challenges of renewing her business with a positive vibe that is downright infectious.

Also providing expert advice on marketing and promotions are Joe Bunn, Arnoldo Offerman, and Jason Weldon, each with his own unique angle on the subject. Keep an open mind—you might learn something new!

We welcome Rob Johnson back to the Weekday Game column with his second piece, a great explanation of the "why" behind offering games and the like. (His *second*, because I mistakenly labelled the previous article with a different Rob's last name—sorry Rob...JOHNSON!)

Supporting all this practical info are two other more philosophical entries. From Mike Ficher comes some advice on managing perceptions—your own and those others have of you. Matt Martindale looks at the importance of real creativity in life and applied to the DJ business.

As March quickly approaches, we have a few more of our excellent Mobile Beat Las Vegas presenters on board with some "teasers" of their upcoming sessions. Be sure to read the pieces by Matt Radicelli, Jorge Lopez and Randy Bartlett...then come to MBLV20 to get the rest of the story!

And speaking of Vegas, this time around we get a brief glimpse into the mind of Bill Jakob, the organizer of a popular "add-on" for those attending MBLV: the DJ Takeover. This event has become a tradition, no doubt due largely to Bill's shear love of what his fellow DJs do, which shines brightly through our interview with him.

Those are some highlights, but there's a whole lot more packed into this magazine, so, enjoy!

~ Dan Walsh, Editor-in-Chief

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MBLV20 Gets Hands-On With Scratch DJ Academy



Mobile Beat Las Vegas (March 14-17, 2016, Tropicana Las Vegas) is partnering with **Scratch DJ Academy** to present the best in hands-on education, in the form of **Mix Skills Masterclass** sessions. The aim is to provide top-notch instruction for attendees interested in building better mixing technique—whether they are already accomplished MCs who simply want to raise their mixing game, or tech-savvy club or scratch jocks looking for a fuller MBLV experience.

"Many of our attendees are looking for expert instruction on essential, technical DJ skills," says MBLV Producer, Mike Buonaccorso. "So, to build upon our industry-leading business, motivational and MC/performance presentations, we have hooked up with Scratch DJ Academy to bring this element to the MBLV Experience."

The sessions, which are available at no additional charge to MBLV Full Pass holders, are limited to 25 attendees at a time, and will be offered for four hours each day, on Tuesday and Wednesday of the show. Each day's sessions will be divided into two labs of two hours, the first starting at 8:00 AM and the second at 10:00 AM. They will finish before the celebrity presentations of the day (Redfoo on Tuesday and Jon Taffer on Wednesday). There will be four Scratch DJ Academy Certified instructors on hand at all times, working with DJs on their skills in an interactive, lab-style format.

The sessions will be powered by some of the latest controllers and mixers from Pioneer DJ, along with other hardware sponsors to be announced, making the technical aspect of the Mix Skills Masterclasses second-to-none. A special thumb drive of music (so that all DJs are learning with the same tracks) will also be provided by Promo Only for use on the laptops and with the controllers provided.

The addition of Scratch DJ Academy's Mix Skills Masterclasses to the already-stellar MBLV20 lineup provides yet another reason for DJs of *all kinds* NOT to miss this milestone Mobile Beat Las Vegas event!

For more information, or to sign up as an attendee or exhibitor at MBLV20, go to MobileBeatLasVegas.com today. **MB**



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Decline. Delegate. Do.

By Matt Radicelli

We all define success differently, but most of us can agree that “successful people” tend to have a series of specific traits or behaviors in common. One of those things is a person’s ability to make good decisions—and make them quickly.

I had the pleasure of having dinner with the keynote speaker from a large convention we produced in Cleveland. After about a half hour of small talk about our families and work history, he turned to me and asked, “So Matt, what is the key to your success at Rock The House?”

I’d been asked to answer this question countless times. I was ready for it, saying, “A number of years ago, I learned to hire great people and get out of their way. I also learned that micromanaging them is a really bad thing, and I need to let them make mistakes... even if those mistakes cost me thousands.” Then I followed it up with, “...but my new secret weapon is a strategy I came up with in the shower one day: ‘Do. Delegate. Decline.’”

“Hmm, tell me more.” He asked.

I explained that in my opinion, making great decisions takes practice and discipline. I felt that any situation from deciding how to respond to an email to making a choice regarding a new hire could all benefit from a decision making blueprint—a procedure. I decide to “Do” it myself and see it through, “Delegate” it to someone else, or “Decline” all together, meaning I would choose not to do anything, take a pass, or press the delete key.

I forgot to mention that this guy was a business process expert. That’s what he spoke about at the convention. After we spoke about my “Do. Delegate. Decline.” phrase for a bit, he made a sage recommendation.

“It sounds like you know what you’re doing, but I think your formula is all wrong. It’s probably holding you back. Even worse, it’s probably costing you money.” He said with a straight face.

I turned my head and looked at him, intrigued. “Ok, tell me more.”

He went on to explain that in his opinion, the items were all out of order. He prefaced his thoughts by telling me that what he was



about to explain applied to any decision maker in my organization, not just me as the CEO. He expressed that in order to me be as efficient as possible, the first thing that I should do is decide what NOT to do. I was still puzzled but very interested.

“Decline. Don’t you see? It should go first,” He said. “Saying no is the most valuable tool you can arm yourself and your team with. After you decide if something needs to be done—or not—THEN you can decide to

do it or delegate it...but those are out of order too.”

I raised up one eyebrow and couldn’t control the huge smile on my face, “Okay, go on.”

“I’ve been paying attention. You’re the CEO of a company that manages multiple brands, has over 125 employees, and produced over 1,500 events last year. Congrats: You have an amazing team and you’re familiar with delegating. Your next step in your process is to decide whom you’re going to delegate the “thing” your decision is about to. Yes, in a perfect world the CEO is supposed to participate and drive results, but if you have the right team and the right leader, almost every thing you dream up, or see that needs to be accomplished, should be able to be handled by someone other than you,” he said.

“So let me get this straight: First I decide not to do stuff at all, then whatever is left to do I decide not to do myself?!” I asked.

He replied, a little smugly, “Pretty much.”

Mind. Blown.

He finished his thought by explaining that my last resort should be doing things myself. It wasn’t about laziness. It was about a truly functional decision making process, and in my case, building a great team and understanding how to say no. It was about choosing not to do things that may be below your pay grade, things you’re not good at, or things you don’t like to do.

Voila! “Decline. Delegate. Do.” was born!

Spoiler alert: This concept is the cornerstone of my presentation “Motivation, Management, and Leadership Secret Sauce” that I’ll be sharing at MBLV20. Whether you’re a single or multi-op trying to make better decisions for your company, or you’re struggling to build your dream team, knowing and thinking through this concept in advance can put you ahead of the curve. Now go practice your ninja decision-making skills! **MB**

PRESENTATION:

Motivation, Management and Leadership Secret Sauce

Are you struggling with building the perfect “Rock Star” team to take your company to the next level? Matt Radicelli, founder and CEO of the Rock The House family of companies in Cleveland, Ohio will share the secret sauce that allowed their single-op DJ business to grow into the successful production and entertainment company that it is today.

Whether you’re a single-op or multi-op, we’ll explore top-level

methods for split second decision-making (like firing your best employees), goal setting (and goal getting), and next generation management techniques. If you’re looking to aggressively grow your business, you’ll also enjoy this executive summary of scalable systems and procedures that successful companies can’t live without! With Radicelli leading off this year’s MBLV show, this engaging and informative presentation promises to prime the pump and get you thinking about setting your priorities straight. His rapid-fire approach to this presentation will most certainly lead to more questions than answers... but isn’t that the point?

For more on Matt Radicelli: www.mobilebeatlasvegas.com/featuring/matt-radicelli/

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Games— Do YOU Play?

By Rob JOHNSON

Why would you offer “games” at your events? One thing I hear over and over from “other DJs” is that games are “cheesy.” Let’s look at that. What is “cheesy?” I would think what might be cheesy to one person would be a lot of FUN for someone else. I have always thought it comes down to knowing your market and knowing your audience.

When I am working with a potential client or a current client, I try to get as much information from them as possible. It is *their* event. What are they looking for? I am often working with a committee or small group that is planning the event. Are they looking for only things that interest them, or do they have the good of the entire group in mind? It helps that in my market I am known for a highly interactive show. When clients come to me they are already looking for a certain level of entertainment. It is my job to work with them to develop a night of entertainment that will achieve their goal. Usually it is simply to HAVE FUN!

Many of the things I do, whether using a DigiGames game show system or some other interactive props, are designed to get people involved and having fun. That is what I am hired to do. There is no question that some would label many of the things as “cheesy.” I don’t concern myself with labels. My only goal is to give my client the best night of entertainment THEY are looking for.

Why play games? My answer is simple. They are profitable. They are unique. They set me aside from being “just a DJ.” Don’t get me wrong. I am not ashamed to be a DJ. I just like the fact that in a world where new DJ companies emerge uncontrollably like weeds, I can stay ahead of them by offering more than “just playing music.” As an ENTERTAINER I can charge more money if I can show the client my VALUE.

If you look around your market and realize everyone else is doing the same thing as you, maybe it is time to add some new ideas to your arsenal. There are several books and DVDs available that can give you ideas as to what you can do to enhance your show. There are magazines like *Mobile Beat* that give great ideas.



Rob Johnson has hosted Trivia Parties and Gameshows for over 16 years. He is the current Spokesperson for DigiGames and uses their equipment exclusively. He has performed throughout the United States, Europe and the Caribbean. In addition to writing a regular article for *Mobile Beat Magazine*, he has also presented his “MIDWEEK MONEY” seminar at multiple conferences and conventions including *Mobile Beat*, *Wedding MBA*, *WEDJ Cruise*, *ADJA* and others. If you would like Rob to speak at your local event or demonstrate DigiGames gear to your group, contact him at 701-710-1657 or rob@digigames.com

There are tradeshow both regionally and nationally. DigiGames showcases their products at many conferences and will be at *Mobile Beat* in Las Vegas. Use social media to network with others. There are companies like DigiGames that can help you get started in the trivia party business. Costs have decreased dramatically. DigiGames now has a simple wireless buzzer system for under \$500. They have also updated many of their systems in the last year. Stop by the booth or our demo room at MBLV20 to check out the new and exciting options.

People love playing games. Not everyone, but more than enough to make an event fun. I guarantee you that more people in your audience will participate in some form of game, either in a group or individually, than will get up and sing karaoke. While

**Not everyone wants this...
but the ones that do want
it will love it, and the people
in the audience WILL
remember you.**

corporate events are a big avenue for interactive games, big companies are not the only potential clients. Bars offer nightly entertainment. Why not get a weekly interactive game night booked? Schools, retirement homes, churches and resorts all have regular events that you could provide entertainment for. Also, I am really seeing an increase in wedding clients who want more interactive games.

I JUST booked my Comedy Stage Hypnosis show for a wedding that I am not the DJ for. Some people want to make their night unique and by offering customized games you can really leave an impression. I realize not everyone wants this at their wedding, and to be honest, most do not. That is fine. Give your client what THEY want. The ones that do want it will love it, and the people in the audience WILL remember you. If they are not interested in having games at their actual reception, they may be very interested in making it part of the rehearsal dinner the night before. This allows you to up-sell to a client that already trusts you and has you booked. It also provides you the opportunity to get to know the families better, prior to the actual wedding reception, which should enable you to provide better service that night as well. I did a wedding that had two hours of interaction and games. At the end of the night I had a gentleman come up to me and tell me he had never been to a wedding reception like this and I was not like other DJs he had seen. He went on to tell me that he had four daughters and I would be doing ALL of their weddings. I guess that is one big reason why I do interactive games! **MB**

CORRECTION:

The editor humbly apologizes for crediting the *wrong* Rob with December’s Weekday Game article. Instead of Rob Peters (thanks for your great work *previously!*) the author should have been listed as none other than DigiGames’ own Rob JOHNSON, reprising his roll as a *Mobile Beat* columnist. Welcome back Rob, and sorry for the mix-up! ~DW

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"To Follow Up...Or Not?"

By Jorge Lopez



As you prepare your financial success plan for this year and you establish your sales goals, clarify how you are going to achieve them.

Many DJs decide what they are going to do to market and promote their businesses, which can include: attending networking events, getting on preferred vendor lists, social media campaigns, and participating in bridal shows. During my 35 years in this industry, I have discovered—and am still surprised by—how many people don't take the time to define their specific goals, then create a tactical plan to achieve those goals. Even fewer follow through with their plans—which leaves them "hoping" to be successful each year.

Here's an example of how this process keeps many people from achieving their sales objectives:

You participate in a bridal show and you speak to a number of brides and grooms, and even some parents. You connect well with some of them and you have them sign up in your booth so that you can send them more information after the show. You collect 25 "hot Leads" at the show and after the show you do contact them and you schedule two consultations, and even book one event on the phone. You send emails to all of them and actually speak with seven of them. Doing just a little bit of simple math, we can see that you still have 18 "hot leads" that you have

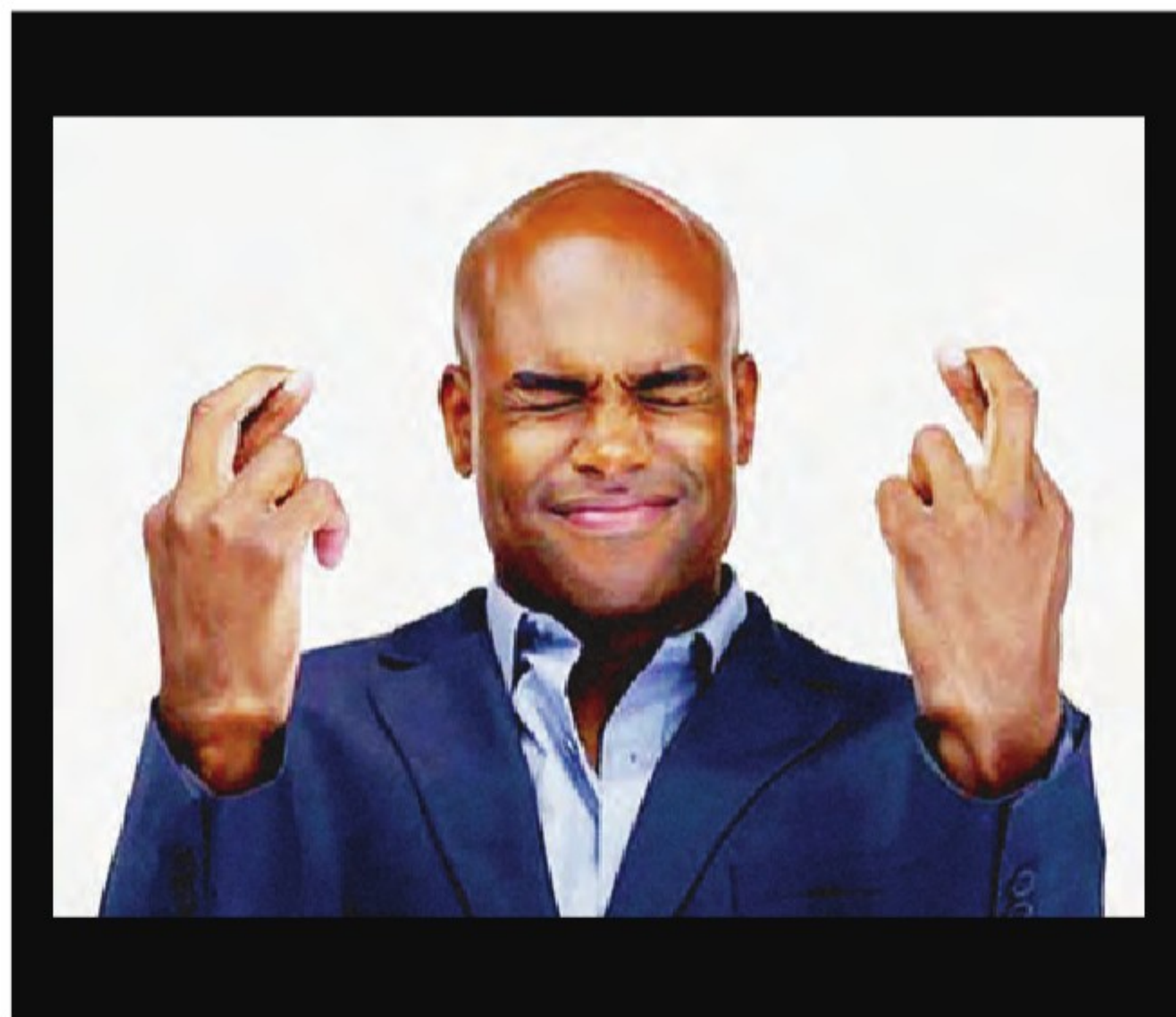
not contacted.

This is where the really average sales person gives up. I know: We don't want to bother them. We don't want to seem desperate or needy. We are also afraid of rejection. We're performers, so we like it when they come up to us at an event and tell us how awesome we are and how we're the greatest DJ they have ever seen...etc., etc. So by not following up with them for whatever your reason, you're left with wishing and hoping they contact you.

In researching this topic with numerous event vendors such as DJs, photographers, florists, wedding planners, etc., I have discovered why many people don't follow up with prospective clients.

In my TED Talk-style seminar at MBLV20, I will share with you why people don't follow up and most importantly what you can do to improve in this area. I will even show you how much money you are losing by not doing this and how improving this one sales action will have a huge impact on the success of your business.

I look forward to seeing you at MBLV 20 in Las Vegas! **MB**



PRESENTATION: To Follow Up...Or Not

In working with event professionals such as DJs, photographers, florists...etc. I have asked them to answer this question: "I know I could drastically improve my sales results if only I could be better at..." The most common answer is: "Following

up with my prospective clients." This short presentation will help attendees to realize how the *meaning* they associate with "following up" is what they need to change. We'll answer the When, How, How Much but most importantly, the Why of following up! This session will help attendees realize that they are working harder than they have to simply because of their fear of following up.

For more on Jorge Lopez: www.mobilebeatlasvegas.com/featuring/jorge-lopez/



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Covering MB

MIKE'S TOP TEN WORST MOBILE BEAT COVERS, EVER

By Mike Buonaccorso



In the course of the last six months or so, as part of this recurring series on the stories behind best (or at least the most interesting) *MB* covers, I've looked at a lot of them. So in that regard, I got a good number of laughs over many of them that didn't quite qualify as "the best of." As a result, I've decided to make this column about my personal "favorites" a compilation of the **WORST *Mobile Beat* covers over the last 25 years.**

One of my criteria over and above just being BAD, was the following litmus test: If I spotted the magazine in a news rack in China, with no English on the cover, and had to guess the subject matter, would I know what kind of magazine it was? Keep that in mind as you enjoy my Top Ten Worst Covers of *Mobile Beat* Magazine! (In most cases, I made up the accompanying titles.)

Number Ten: Issue #103, September 2006, "The Right Moves"

I guess the backside of a young woman has appeal to most men, but I don't think we were taking about those moves.

Number Nine: Issue #20, July 1994, "Highway to Hell"

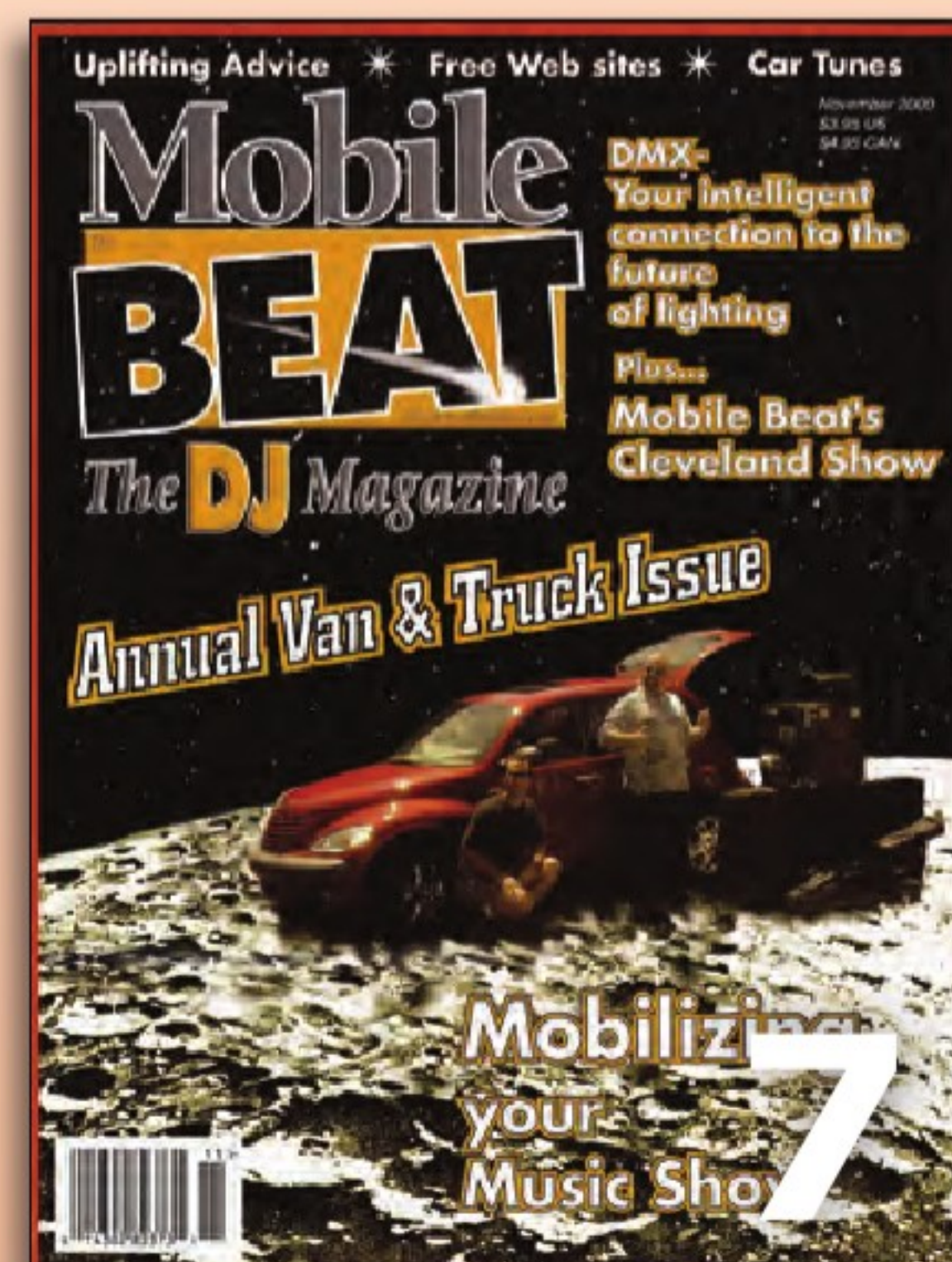
Yes, for many years, the compact disc was the state of the art, but on long drives I never recall seeing one looming ahead on the road ready to abduct me to another galaxy.

Number Eight: (Tie) Issue #109, September 2007 and Issue #121, May 2009 "Kids Just Want to Have Fun"

Many issues of *MB* had a theme, and a couple of times we featured info on how to find opportunities in the youth event market. But neither time did the cover imply as much. They ended up looking like directories for local day care centers, like you'd find lying on the side table in the dentist's or pediatrician's office.

Number Seven: Issue #62, November 2000, "PT Cruiser On the Moon"

Over the years Tony Barthel did a great job with a ton of reviews for our annual "truck and van" issue. But in this case, why a PT Cruiser? And why is he on the moon? (Lindquist probably knows.)



Number Six: Issue #71, January 2002, "Who's Holding the Mic?"

Many covers of the magazine showed a microphone, which is, of course, symbolic of the DJ profession. But who or what was holding it on this one? Finally, I figured it out. It had to be Buddy Lee. But why? And who even knows who Buddy Lee is? Maybe Super Greg wasn't available.

Number Five: Issue #119, January 2009, "Random Guy with an Umbrella Jumping (or Hovering?) Over Sunflowers"

Seriously? Why? That's all I have to say on that one. [Ed. note: Well, Mike, sometimes it's simply the siren song of a bizarre stock photo... -DW]

Number Four: Issue #90, November 2004, "Mystery Cruise"

This cover features a very random looking female tourist possibly disembarking from a cruise ship with a "Did I leave my toothbrush in the bathroom?" look on her face. The connection to the content inside? Two small paragraphs mentioning cruise ships hiring DJs.

Number Three: Issue #57, January 2000, "My Root Canal"

That was my first thought: some sort of dental x-ray was taking place. Since it was March, my second choice was that it was

that of one ugly icicle. Funny thing is, unlike some of the other covers that are left to the imagination, Editor Dan Walsh clearly tells us on page six that this is a microscopic image of a stylus tracking a record groove.

Number Two: Issue #74, July 2002, "Queen for a Day"

Here we have a strange set of hands placing a crown ONTO and INTO a woman on a laptop screen. The cover line was no help: Design and Promote A Winning DJ Site." One where you can hand things through the screen I guess.

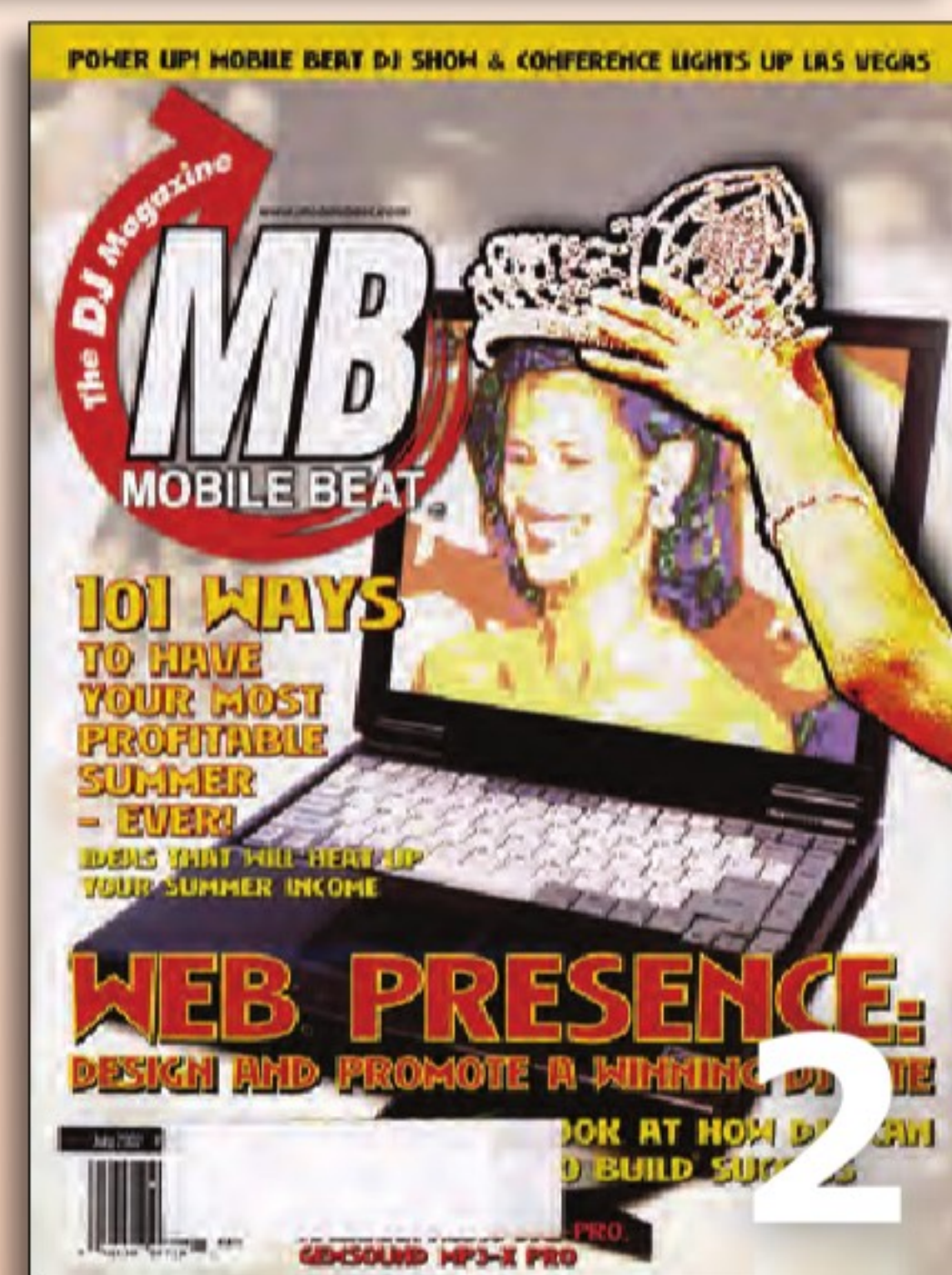
Number One: "The Un-Numbered Issue"...

And now, for my NUMBER ONE WORST MOBILE BEAT COVER OF ALL TIME (drum roll)... The award definitely goes to the **Buyer's Guide of 1996**. This was one so bad it didn't even have an Issue number—a pre-thought-out strategy to pretend it never existed? This cover wouldn't even make it on a geometry textbook! Seriously, a circle and a triangle? Was it designed on a Monday after a rough weekend? I've better-designed refrigerator magnets!

Well, I hope you've enjoyed this walk through my little museum of cover art that missed the mark. No doubt they all made sense at the time, but now... **MB**



Mobile Beat Las Vegas Producer Mike Buonaccorso co-founded the magazine in 1991 and established the Mobile Beat DJ Show, which debuted at the Las Vegas Crowne Plaza in January, 1997. He has published the first and only specific history of the mobile DJ industry, *A Different Spin*, available at www.adifferentspin.info. After successfully redesigning the MBLV experience from the ground up in 2015, he is anticipating an even better 20th MBLV event in March, 2016.





Next up, on “DJs Spin on Peavey” DJ Journey. From humble beginnings in his native Chicago, to DJing for the likes of ESPN’s ESPY Awards, Journey’s has compiled a notable history of successful music making. Well-known on the high profile event circuit, Journey has worked alongside a diverse many artists including Tiësto, Diplo, Major Lazer, Questlove, Steve Angello, Steve Aoki, Paul Oakenfold, and many more.

Mobile Beat: Tell us a bit about how you got into the music industry and DJing specifically?

DJ Journey: “I’ve always been into music, ever since I was a small kid sneaking off to dig through my mom’s deep record collection. Years later, while working in the film business in Hollywood, I realized that music was actually my true calling and not necessarily acting. Between shoots I would make mix tapes and remixes for cash, which landed me a gig at the radio station. From there I worked my way into the night clubs, airwaves and then eventually New York City.”

M B: What all have you done since then? I see Trip Digital Inc. in your resume, tell me about it?

DJ J: It’s always been about the music. Trip Digital Inc. (www.tripdigitalinc.com) is a music licensing company that I started back in 2009, when I knew that the industry was going to change for sure in the future. Over the past three years, we have been hyper-focused on the composition and production process in order learn how to build commercial music that is more easily licensed and exploitable.

M B: What is your gear of choice when it comes to media control, software etc.?

DJ J: Two turntables, DJM 500 mixer and a pair of [Novation] Dicers on Serato. Most nightclubs and venues have CDJs. Dicers add an extra layer of control and cues that allow me to cut up new, fresh, tight mixes in new ways each week.

M B: When you go out on mobile gigs, what else do you use?

DJ J: I haven’t really strayed from the tried and true—turntables or CDJs. Mixing consoles are great if that’s your thing. Sometimes I’ll bring along an emcee, does that count?

M B: For someone that has heard of you but doesn’t know your DJing style, give me the lowdown on what to expect when they see you spinning at Mobile Beat Las Vegas in the Peavey booth?

DJ J: I’ve been called a “turtle in the fast lane.” Maybe that’s because my fingers are like a team of ninjas that mix, cut, surprise and delight audiences seeking a musical journey of awesomeness—or just want to dance their asses off!

Recently, DJ Journey has also partnered with Public Enemy’s Keith Shocklee to form Spectrum City B-Side Radio, a station airing on TuneIn Radio, iTunes Radio and RAPstation, which is heralded for its tasteful, genre-crossing selections of rare B-sides and little known gems.

Find out more about DJ Journey at www.djjourney.com, and check out Peavey’s DJ-centric gear at www.peavey.com. **MB**

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Talent or Skill?

USING SKILL TO BUILD UPON TALENT

By Randy Bartlett

Many people confuse talent with skill. Talent is that innate thing within you, the ability to sing or to paint, to dance with rhythm, to be funny, to throw a ball or run a race better than most people. If someone is tone-deaf, they'll not likely be a good singer. If they're physically awkward, they probably won't be great at sports.

Skill, on the other hand, is learned and can be used in most any endeavor to improve. Someone who doesn't have the natural talent of a gifted dancer can still learn dance moves, although they may never be as graceful as someone with

natural talent. A non-athletic person who takes golf lessons can learn to play much better, although they'll never make the PGA Tour; but when you take some natural talent and mix that with skill, you can really stand out.

PLAYING THE GAME THE RIGHT WAY

For many years, I managed a recreational softball team. Being the competitive person I am, even though it was recreational, I wanted us to put out our best efforts to win. To that end, I scheduled practices, but it was always tough to get some of the players to show up and even when they did, it was difficult to get them to make a real effort at improving and preparing for our games.

I discovered something very interest-

ing during that time. It seemed that our most talented player never managed to make it to practice. Although he made a lot of excuses, it really boiled down to something this simple: He knew he was the most talented player on the team and he didn't think he needed the practice.

While it's true that he was the most naturally gifted player on the team, eventually we had to release him from the team, because he was costing us wins. Those of you who have played baseball or softball will understand this scenario: It's the bottom of the sixth (and final) inning. We are leading by two runs and they have a runner on second with two outs. Their batter lines a clean single to left, where our most talented player is waiting. He has a cannon for an arm.

At practice, we stressed how important it is to hit the cutoff man in such a situation, but this guy is too talented, his arm is too strong for that, because he knows he "doesn't need" to hit the cutoff man, so he throws it all the way to home on the fly, and if our catcher had caught the ball, applied the tag correctly and gotten a favorable call by the umpire, the game would've been over and we would've won. But that's a lot of if's and it's not what happened.

He threw all the way to the plate, where our catcher, typically the weakest player on the team, failed to make the play, and the runner was safe. Now, we were still up by one run, but because he overthrew the cutoff man, the batter had taken second on the play, putting himself in scoring position. When the next guy got a hit, the runner on second scored, tying the game. We went on to lose.

Afterwards, of course, our "star" player blamed the catcher, but if our star had better skills, rather than better talent, that next run would not have scored and we would have won.

SKILLS PAY THE BILLS

This is a long way of saying that talent isn't enough. It's a great start and I'd hate to field a team with no talent, but given the choice, I'll choose a team of great skill and medium talent over one of great talent and medium skill. It's why the teams with



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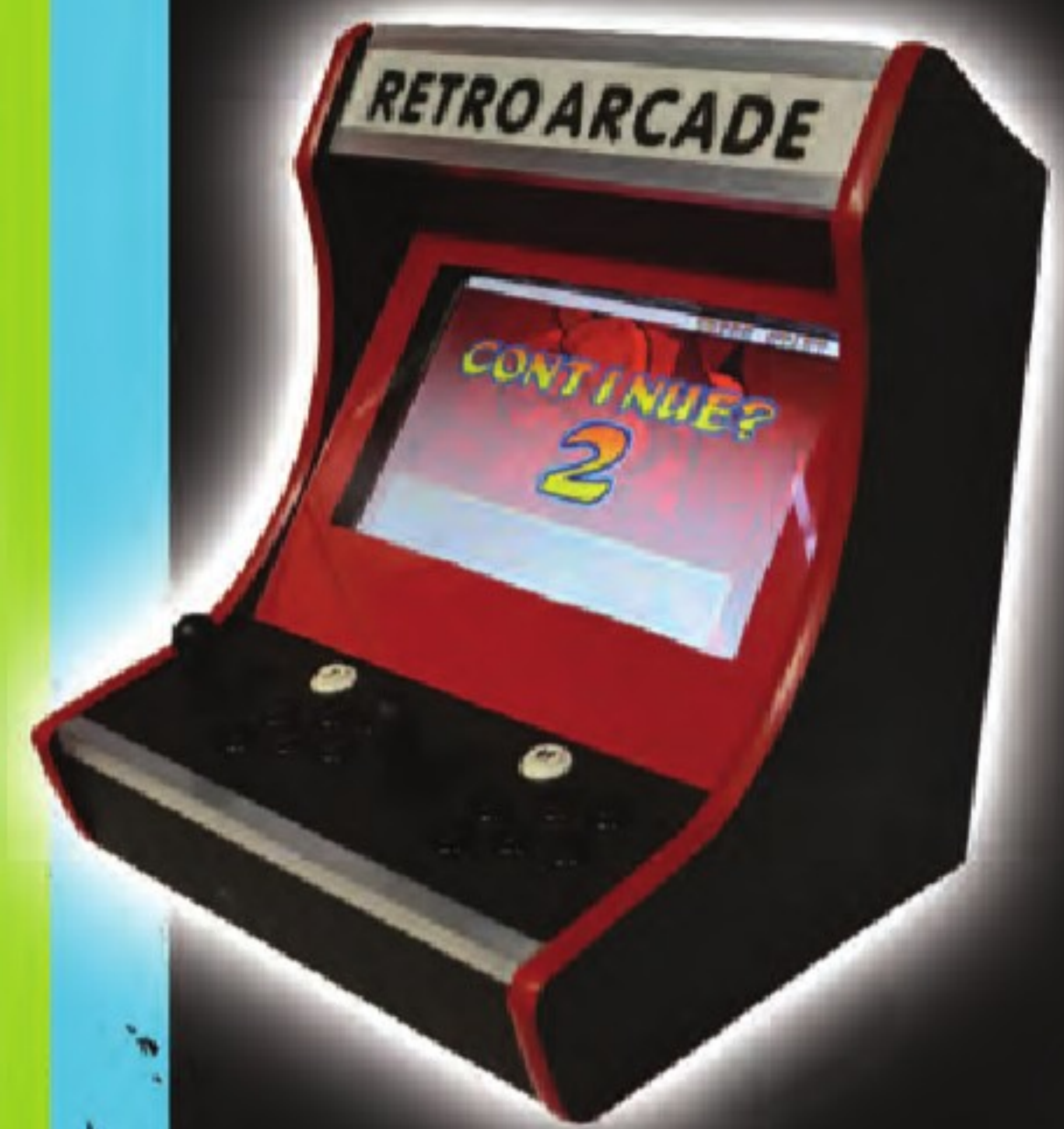


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It's easy enough to get by on talent, and if all you're interested in is *getting by*, then just keep relying on it...

the biggest payroll aren't the ones who always win championships. Just ask the Kansas City Royals.

Relying on talent is an ego-driven, insecure move. No matter what talent level you have, improving your skills will make you better. It's why LeBron James

why just about every successful business person has mentors and coaches.

[*Editor's shameless plug: Go to www.mobilebeat.com/mblv-seminars-video-content/ to gain access to extensive video content from MBLV19, including the session with Penn Jillette.]

God-given talent, who earn far less than I do as a mobile DJ. I've heard them say that it's because I must be a better salesman. Maybe there's some truth to that—after all, I've spent hundreds of hours in classrooms, seminars and workshops working on my sales skills. In fact, every successful sales professional I've ever known has done the same thing—yet they are constantly told they're "natural born salesmen." Nonsense.

It's a mistake to think talent is enough. Some people seem to have a natural gift for putting things together, for engineering, but I'd rather have a person *trained* in engineering than just a "natural talent" to build me a bridge. I'd rather have a trained surgeon than someone with a knack for biology perform my surgery.

The point is simply this: Hopefully we all have some degree of talent to begin with, but the next steps are up to each of us. How we develop those talents will determine how far we go. Are we to be ego-focused and insecure and say, "I've been doing this a long time" or should we say, "I care enough about my clients and my performance to work at this profession like it's a job?"

At the Mobile Beat Las Vegas event in March, I'll be talking more about how to develop your talents into valuable skills, how to overcome your weaknesses through training, and how to capitalize on your strengths through training. You'll leave that seminar armed with great ideas on how to make your talents and skills work for you to be more successful than ever in 2016. **MB**



has coaches. It's why Penn Jillette talked so much about practice in his incredible interview last year at Mobile Beat Las Vegas.* It's why movies have directors and

It's easy enough to get by on talent, and if all you're interested in is getting by, then just keep relying on talent; but I see so many DJs with a lot more innate,

PRESENTATION: Talent Or Skill...

DJs often confuse talent with skill. Talent is innate and skills are learned. The most talented people in the world in any profession work on their skills, and the most successful are usually

those with the best skills, rather than the most talent. Relying on talent will take you only so far, but using learned skills gives you the ability to have unlimited horizons. In this seminar, I'll demonstrate the difference between talent and skill and show how talent can hold you back, but skills pay the bills.

For more on Randy Bartlett: www.mobilebeatlasvegas.com/featuring/randy-bartlett/

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Bill Jakob and the DJ Takeover

EVENT ORGANIZER SHARES THE SHEAR LOVE OF DJING

By Ryan Burger



Bill Jakob, at far right, flanked by (L-R) DJ Flip, DJ Ken and DJ Shani

Event photos by Jake Klein Photography



If you have ever had the opportunity to experience MobileBeat Las Vegas, chances are you have seen the results of the toil of two DJs who are dedicated to providing a special evening of entertainment—by DJs, for DJs. Specifically, we're talking about Bill Jakob and DJ Flip's extensive work in organizing the DJ Takeover, a popular event-within-an-event at MBLV over the last few years. We wanted to get into a little bit of who Bill is, and his background in the DJ industry, before telling you about how the DJ Takeover came about and what you can expect at the next one!

"I started off with working with my Dad," Bill explains, when asked about his origins as a DJ. "He did it as a passion for himself and one day he asked me to join up with him...going out doing weddings, school dances, corporate events. And that was about 17 years ago."

Bill Jakob's company, PVU Event Group, is based in Pittsburgh, PA, and we first met up personally on the DJ Tour produced by Mobile Beat. I asked Bill about his area and its wedding market.

"I want to say the Pittsburgh wedding and DJ market is, roughly, always vastly growing with DJs," says Bill. "But your common number of DJs is anywhere from 250 to 300 DJs. It's very big."

"We have some, very, very unique venues. From hotels, to bars, to just—one that really sits in my mind would be Jay Verno's studio. It's actually made for video recording for commercials and the guy turned it into a wedding venue. So you have five different rooms for your wedding. And it's unique in itself because he has everything there. So the only thing they really need is a DJ, a caterer and your cake. Everything else is done through him, like lighting, the photo booth, everything."

THE BIG TAKEOVER

Bill's personal DJ rig includes a lot of Eternal and Chauvet Lighting, and on the sound side of things he's using Denon, Pioneer and EV. Ever since working with his dad, Bill has been a gear guy, and that, among other things led him into the DJ Takeover, where his knowledge of gear as well as his magnetic personality, has allowed him to work with dozens of DJs or more every year since 2012. He started out with 20 DJs back in 2012, talked to the pub at the Riviera and put it all together.

Noting the variety of styles represented by the Takeover DJs, Bill says, "...it is very diverse, because you have DJs from all over the world, actually getting to perform. You have guys from Germany, guys from England and then you have us from the States. And we're very diverse in the United States itself, because you have

guys from California, Virginia, Texas, Michigan, New Jersey, Florida—just to name a few places. So the style of music is so diverse and we're not trying to all be the same. The main goal is to have a very fun atmosphere party, peer-to-peer, DJ-to-DJ and it's open for everybody

"...It's just open format, just get people dancing, having a good time and really showcasing what you know how to do. I mean, some guys go as far as the scratching and the battling back and forth. And then we also do video DJing as well and that was very, very unique, watching some of the video DJing that these guys know how to do. I mean I didn't know that video DJing was that far advanced, to some of the mixing, back and forth, between videos."

While details are still being worked out for how the DJ Takeover will be working with the Tropicana—the new venue for Mobile Beat Las Vegas—Bill has some fantastic goals and dreams for the event.

"Some of the goals I would say would be, you don't know what's going to get played from one DJ to the next, because of the difference of styles. You don't know if it's going to be a simple DJ just rocking your standard party music, to a guy—or a girl—thinking outside of the box. You don't know what is going on."

"And I want to say, it's totally a surprise to see some of these people get up and perform and then watch everybody dance because it's a continuous dance party that doesn't stop until the very end. And it's just full of fun and excitement. I'm really,

like, kind of lost only because every year I'm behind the scenes making sure everybody is ready to go, ready to perform."

Bill continues, with his love for what the DJ Takeover has become bubbling over: "And this past year, I mean, we literally had two very amazing DJs that asked to play, on top of everything else, and I was blown away. I mean, literally, you had Jason Jani playing for the sessions and all the seminars. And then you had Jeff Scott Gold playing, which is one of his guys that work with him. And I'm, like, his set was totally, like, wow. It was mind-blowing. He was just phenomenal, where he came from. And then, you also had a guy from Disney that came up, DJ Elliott and he performed. And he started his whole set off with all the DJ intro music and then just slammed it."

"So, if that gives you an understanding of diversity, going from a guy that is super cool and hype, going from new and old, to a guy literally taking it to children's music, blowing you away to open up the set and then you have Chris Cox, with his great ability to play and his style and diversity and then Dave Stevens, that plays EDM as well and upbeat music. So I mean, literally, right there, you have four guys that blew the minds of so many different people. So I want to say, if you're coming to MBLV, DJ Takeover is a must. It's mind-blowing, because you never know what you're going to get. It's a positive party. People are having fun and you also get to meet new faces and old all in one place."

For more information on the DJ Takeover check out TheDJTakeOver.Com and look for news at MobileBeatLasVegas.Com. **MB**

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Perceptions

LOOKING AT LIFE...AND HOW LIFE LOOKS BACK AT YOU

By Mike Ficher

Our son moved into the dorms at the University of Oregon in late September to begin his freshman year. Go Ducks!

In addition to the raging current of emotions in my heart and the non-stop slide show of images and memories racing through my mind, I thought a little fatherly wisdom might be appropriate.

Along with the usual slogan-ready admonitions of study hard, have fun, stay focused, smile, laugh, spend smartly and embrace and be in every moment, I concluded that pragmatic advice about the world might also be beneficial. After all, I have a few years and many more experiences on the kid! Right?

What could I offer that might be of value as Cameron ventures onto the next phase of his life?

***"If you want to go fast, go alone.
If you want to go far, go with others."*** -
African proverb

Cameron intends to major in sports management and the University of Oregon—yes, with that little Nike connection—offers one of the strongest programs in the country.

Like so many aspects of life, networking is a huge component of success in the field. What you know is important, but in the age of the Internet—with apologies to Donald Rumsfeld—knowing where to go to get what you need to know, connecting what you know with who may benefit by knowing the information and, more critically, who you know, is often paramount for livelihood and success.

To that end, Cameron is pledging a fraternity, has earned a spot on the university's club varsity Ultimate Frisbee team, actively seeks to meet fellow students in classes and intends to join the sports management club.

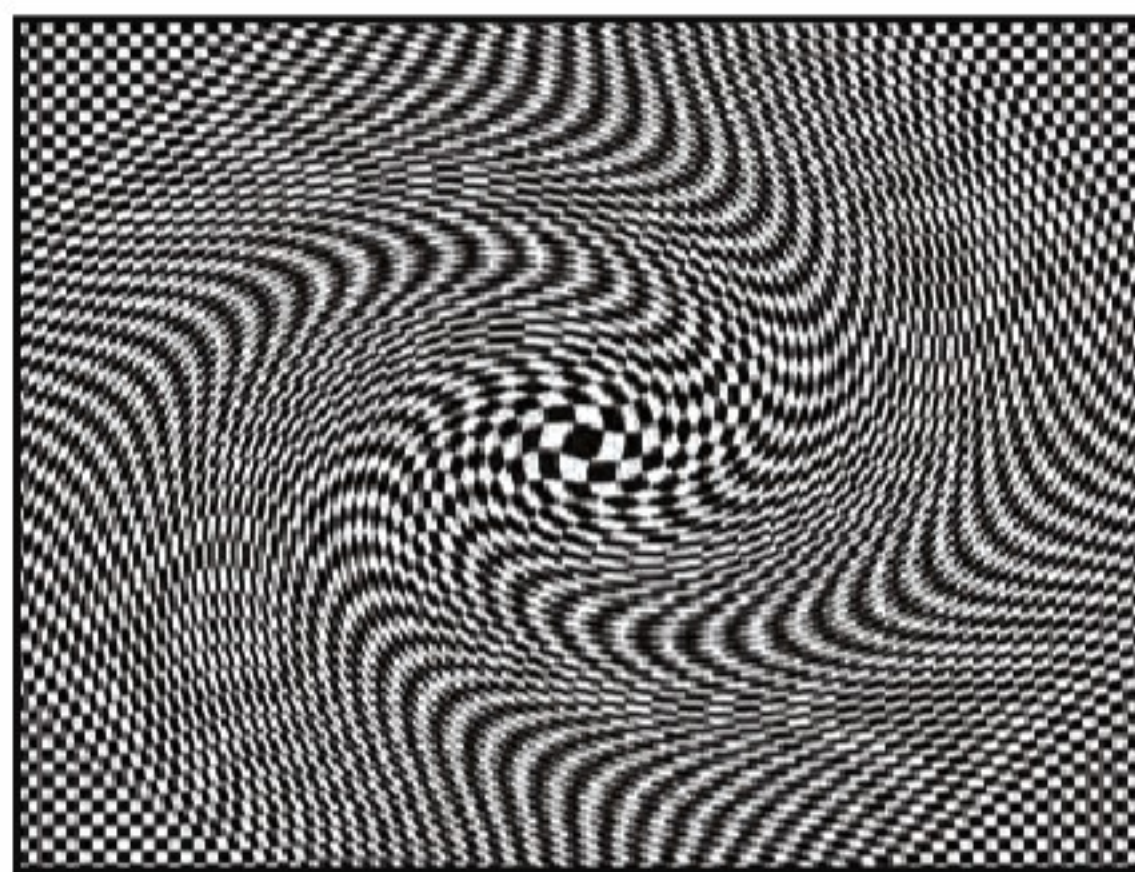
An outstanding start.

***"You will never get a second
chance to make a first impression."*** -
Will Rogers

When I played shortstop on a softball team for a few years, my range was a huge

asset, my footwork excellent, my arm suspect. However, when our first baseman was asked about throws, Tom replied, "When he needs to get the ball there in a hurry, the ball is there."

Acknowledging when you need to tender a memorable first impression is critical.



While not trying to place undue pressure on a youth, we have noted with alacrity situations where, as my wife expresses it, "You need to nail this one."

Yes, all first impressions are important, but the reality is, some are more important than others. Nailing those can create an abundance of success.

***"As we express our gratitude, we
must never forget that the highest appre-
ciation is not to utter words, but to live by
them."*** - John F. Kennedy

Sometimes, the simplest, most appreciated gesture is an unattached expression of gratitude. As part of COTV's broadcasts of high school football and basketball games, which I serve as the play-by-play voice, we offer a pre-game show with one or two guests from the community or one or both of the participating schools.

After each game, I send a thank you



A business analyst by day, Mike Ficher is an actor, voice artist, MC, sportscaster, public address announcer and former mobile entertainer. He is also the host of the weekly syndicated radio program, *The Ultimate Oldies Show*. Mike synthesizes these varied experiences to illuminate historic connectivity and fresh perspectives on the mobile entertainment profession. More info at www.mikeficher.com.

email to each guest, a note of gratitude for their appearance. They had a choice—they could have said no.

Respecting the gift of time and generosity goes a long way toward nurturing relationships and, well, just feels really good.

***"Don't do something permanently
stupid because you are temporarily
upset."*** - Unknown

In the world of social media and smart phones, where bluster is often more valued than thoughtfulness, with ready immediacy to so many powerful tools, our impulses and emotions can sometimes take heedless advantage of their presence.

Life rarely travels in neat lines. Like rivers over geologic time, relationships and opportunities re-form, take new shape, and cross over into uncharted territories.

The individuals, couples and groups that may, at one time, seemed inconsequential, may hold the key to a successful venture or key pass-through. Keeping those rivers flowing is valuable.

***"Brand is just a perception, and
perception will match reality over time."*** -
Elon Musk

We live in a world wrought with unfounded perceptions, questionable assertions and rampant infatuation with opinions over facts.

Whether we like that situation or not, we have to deal with the reality. We can guide, mentor, educate, and inform to try and share a different reality, but, we may have to live and work within the existing perceptions.

Helping create a solid perception of yourself, your reliability, your work ethic, what you have to offer may go a long way toward achieving life goals.

Have I always succeeded actively in all these areas? Hardly. However, a significant part of my success in my many ventures in life can be attributed to the consistent application of many of these ideas.

After all, I have a few years and many more experiences on the kid! Right? **MB**



DJ TAKEOVER



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Top 10 Marketing Strategies You Should Be Using in 2016

By Stephanie Padovani



It's the New Year and way past time to get your butt in gear with your marketing. If you want to book more events, and more weddings in particular, these strategies need to be on your radar.

#1 - RETARGETING ADS

Ever notice that you visit a website and all of the sudden you're seeing ads for it in your Facebook newsfeed, on Google search pages, even on other websites?

That's called retargeting. Retargeting ads use cookies to track website visitors and specifically target them with ads across various networks. These ads perform better than traditional banner or pay per click ads because your targets are already familiar

with your business. That translates to high-quality leads at cheaper costs.

You can run retargeting campaigns through Facebook Ads, AdRoll or Google AdWords by simply copying and pasting a snippet of code onto your website.

#2 - PROMOTED PINS

64% of brides use Pinterest to plan the wedding, according to the BRIDES 2014 American Wedding Study. But with Pinterest's rise in popularity, it's become more difficult to get pins in front of your followers.

Pinterest Promoted Pins offers an advantage over AdWords or Facebook Ads because they're cheaper. You only pay per click, which multiplies your potential for additional free promotion through repinning.

#3 - INSTAGRAM

If there's one thing brides and grooms can't get enough of, when it comes to planning the wedding, it's photos. That's what's made Pinterest, and now Instagram, the perfect place to market your wedding business.

You have less competition on Instagram and it's possible to get your posts in front of your followers without paying, which increasingly isn't the case on Facebook or Pinterest. Add relevant local hashtags to attract leads.

#4 - FREE CONTENT MARKETING

Content marketing is a strategy for marketing your business with great content (Real Wedding blog posts, free reports, how-to videos) that earns natural backlinks and shares on social media.

Give couples a behind-the-scenes with a blog post about a new venue you've visited; Instagram photos of your gorgeous uplighting; or give a quick teaser Vine video of a packed dance floor.

Provide some simple props like chalkboard signs announcing, "X Days to the Wedding" at your meeting with clients to stage an irresistible selfie opportunity.



Stephanie Padovani and her husband, Jeff, are the dynamic husband-wife duo behind Book More Brides, the #1 marketing resource for the wedding industry. Visit BookMoreBrides.com/priceshopper to learn "How to Position Yourself as a Valued Wedding Expert in Only Five Minutes."

Make sure you tag couples and wedding professionals involved in these photos to maximize the sharing.

#5 - BLOGGING

Blogging is an easy way to create content, an activity that's vital for good SEO and healthy website traffic. The big mistake most DJs make is lack of an effective blogging strategy.

Post articles, photos and videos on topics interesting to your ideal clients at least once per week. Promote them on social media, remembering to tag couples and other wedding pros involved, and email them the link to maximize sharing.

#6 - EMAIL MARKETING

Email is still one of the most direct ways to get your business in front of targeted couples. The key is that you must have permission to email them; uploading email addresses from a bridal show only makes you a spammer.

Instead, create a valuable free report and entice website visitors to leave their email address to receive it. Deliver your freebie and follow it with a series of informational emails that position you as an expert and move them towards a booking.

#7 - REFERRAL INCENTIVES

Word of mouth referrals are the best leads you can get because they're highly trusted, they get shared virally and are often free. Unfortunately, they're also hard to generate predictably.

The solution is a referral incentive program. Rewarding your clients with gifts and recognition creates high-quality referrals at low cost.

#8 - TRIPLE THREAT MARKETING: NETWORKING, WEBSITE, SOCIAL MEDIA

Marketing that combines networking, your website, and social media packs a wallop when it comes to generating leads. Our favorite triple threat is something we call the Oprah Strategy.

Call up a few of your most desirable referral partners (venues, photographers, planners). Tell them that you're writing a series of articles on the best wedding professionals in your market, and you'd love to interview them. You'll credit and link to them in the article, publish it on your website and promote it on social media.

Collect the best tips and turn it into a blog post. Send your interview subject a link to your article along with pre-written posts to encourage promotion.

When you create content that makes

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people look good, like interviewing them as a featured expert, they'll share it with their entire network, exposing your business to a whole new audience of potential clients.

#9 - POSITION YOURSELF AS THE LOCAL EXPERT

Pre-sell clients and get them desperate to book you by positioning yourself as the must-hire expert.

One way to do this is with Quora or Yahoo Answers. These websites are forums where people can ask questions and get answers from trusted sources. When you provide valuable answers, it creates relevant links that drive traffic to your website and position yourself as an expert at the same time.

Achieve expert status on the local level with a prominent, high-ranking blog (see #5 above) or by writing guest posts on wedding blogs and the websites of other wedding professionals.

#10 - TEXT MESSAGES

Simply put, Millennial couples no longer answer the phone or check their voicemail. Reaching them by email is difficult at best. Text messaging to the rescue! 98% of text messages are read, compared to only 11-24% of emails.

The simplest way to get more leads with text messaging is to get permission to text via the contact form on your website. You'll get a lightning fast response.

Ready to take your entertainment business to the next level? Jump on these hot opportunities to grow your exposure and get leads.

In honor of the special marketing edition of Mobile Beat, subscribers can get a free month of our Wedding Business Acceleration program to get a "taste" of what it's all about. See the sidebar above for details. **MB**

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Your local music gear retailer is still the only place you can get your hands on actual gear to try before you buy! Stores listed here typically have DJ gear-savvy sales people ready to help you make the right buying decisions. Don't miss out on what the stores have to offer!

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1stopdjshop.com

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hollywooddj.com

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thelightingstore.com

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planetdj.com

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877-4DJ-Gear

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Chicago, IL 60625
773-961-1253

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Waukegan, IL 60085
847-782-9816

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majicpro.com/themicshop

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N. Babylon, NY 11704
800-355-7746

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Harding Expwy
Fresh Meadows, NY 11365
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The Art of Being a DJ

CREATIVITY AND THE MISSION TO DELIVER A MEMORABLE ENTERTAINMENT EXPERIENCE

By Matt Martindale

As a voracious reader of about 70 titles per year, and a continual student in a variety of disciplines, I had my favorite marketing professor (Lon Camomile) suggest a book to me several years ago. I first read it in 2001, re-read it in 2007 and 2009 and once again this past spring. Believe me, my copy is thoroughly underlined, highlighted everywhere, with multiple pages folded and tons of margin notes. Over the last 15+ years, I've recommended this very book to countless DJ colleagues. It's called *The Experience Economy*, by Joseph Pine and James Gilmore (1999).

In the book, Pine and Gilmore stress that, "future economic growth lies in the value of experiences and transformations—goods and services are no longer enough. We are on the threshold of the 'Experience Economy,' a new economic era in which all businesses must orchestrate memorable events for their customers." (Keep in mind, this came out in 1999; a revolutionary concept back then. Looking back, they nailed it!)

So, what have you done to create unique and memorable entertainment experiences the last 15 years?

As entertainment professionals, we need to understand HOW consumers expect to "consume" entertainment as a memorable experience, then we must learn to create, customize, (and deliver) that entertainment experience in every facet of our businesses.

I then read Pine and Gilmore's second book, called *Authenticity*. It's great too!. Why is this important?

CONSUMING PASSIONS

Unlike any other time in our history, consumers are literally bombarded with various perceptions of what people "think" their version of an experience should be like. Social media sites (i.e. Twitter, and Facebook), TV shows, and lavish Hollywood productions have lead to a new surge in the bride's pursuit for genuine indi-



vidualism. Dare I say that Pinterest has completely skewed a bride's perceptions and lifted her expectations to a new heights. Add an enthusiastic cast of bridesmaids, a couple of overbearing mothers wanting a Hollywood produced "show" on a movie ticket budget for friends and family, and (God forbid) a wedding planner—then suddenly, our role, the freedom and ability to do what we need to do, in the manner we need to do it, from an entertainment flow perspective, becomes increasingly clouded; especially since we all "consume" the same entertainment experience differently.

Frankly, I think it's very easy to create a custom designed, personalized and memorable wedding celebration far beyond the wishes of our brides, flawlessly deliver it, receive a glowing review afterwards; yet her mother (or maid of honor) says it was just "okay." In reality, we all know it was perfectly tailored to her vision, with lots of special moments custom crafted just for them, but what the MOB or MOH "consumed" didn't meet their specific visions for the same day that the bride had. So who's right?

Honestly, I'm not going to reply. It doesn't matter. The point is, EVERYONE there expects to have their own version of a memorable, engaging entertainment experience.

Our role, no, our DUTY, is to CREATE (and deliver) a personalized, memorable entertainment experience. Period. Not just simply duplicate what you did last week, or last year.

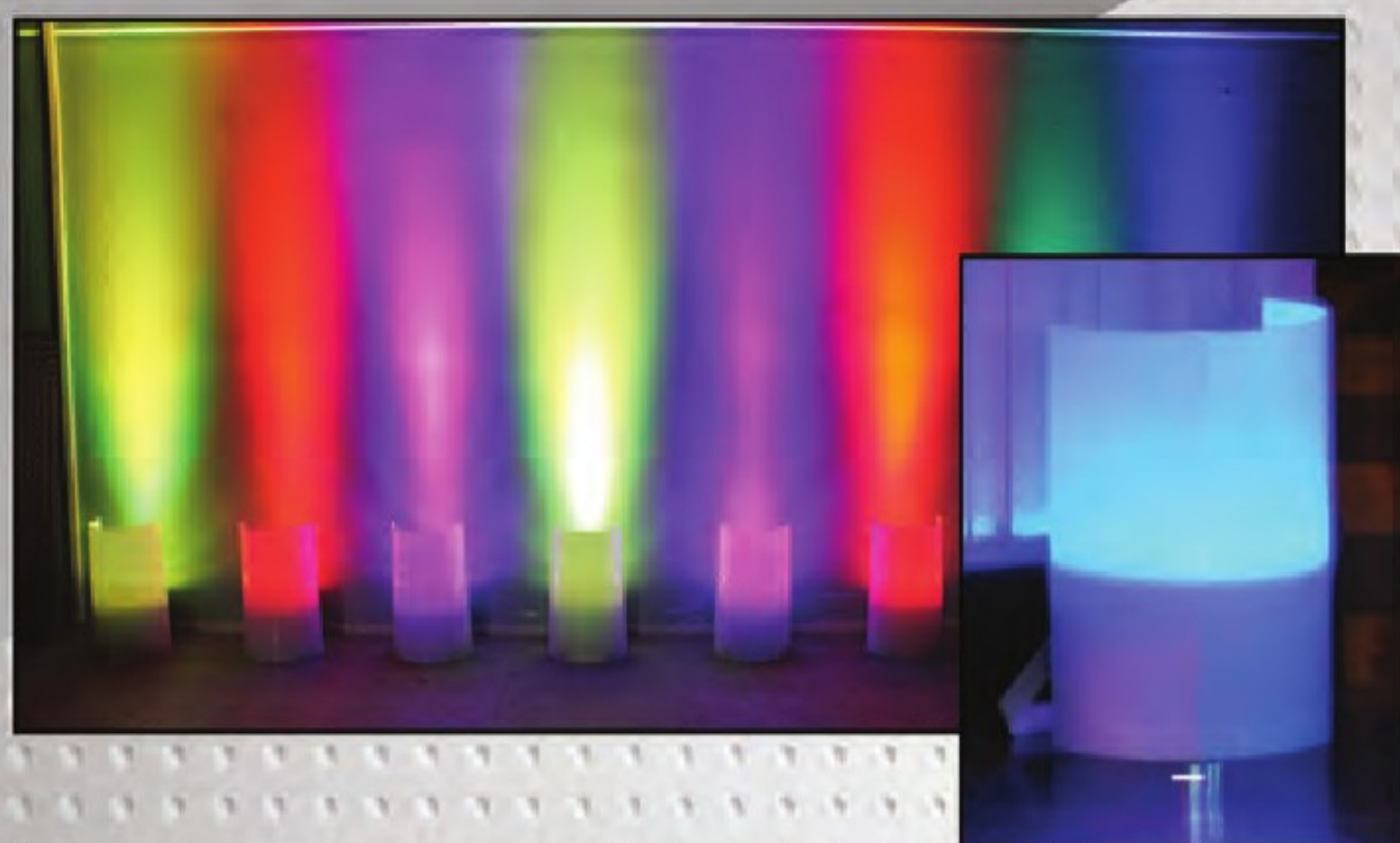
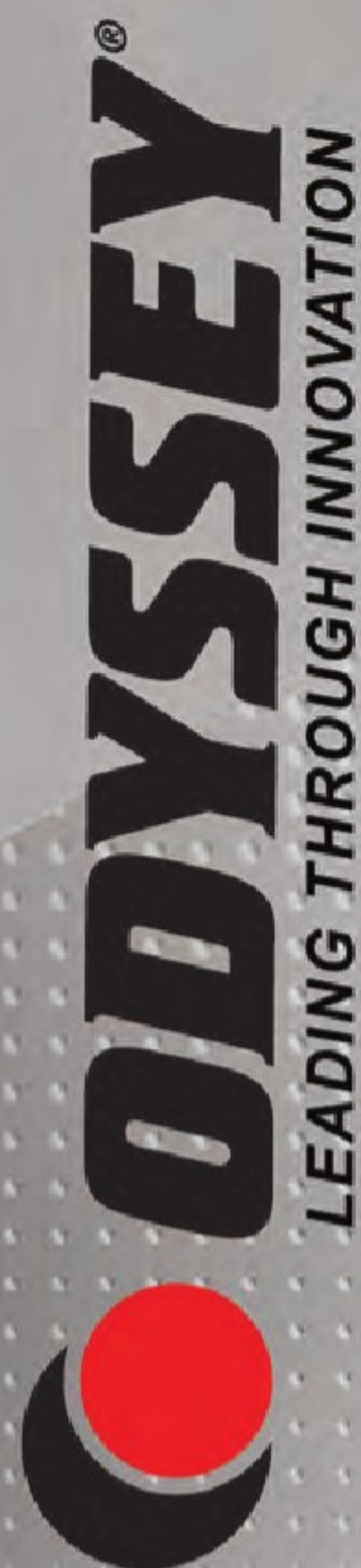
I want to key on one word in what I just said, which so many in the industry overlook: "create."

UNLEASHING CREATIVITY

Creative thinking isn't neat nor organized. In fact, from the outside, it can look like chaos, but it's not at all. It's not linear, nor makes much sense at the initial stages either. Linear is about planning and implementing, not creating. Creative thinking, at this stage, isn't about explanations, planning, justifying, sticking to budgets or making sense—yet. It's solely about ideas. Lots and lots of ideas. Everyone has ideas. Here's the secret: EVERYONE is creative. Yes, especially YOU! There are



Matt Martindale has been a professional DJ and MC since 1989, performing at more than 1,315 wedding receptions since then. Along with running his award-winning, multi-DJ company, Amoré DJ Entertainment (www.amoredjentertainment.com), he has accumulated extensive entertainment experience including training in audio production, sound engineering, lighting and design, improv comedy, voice over artistry, magic, and much more.

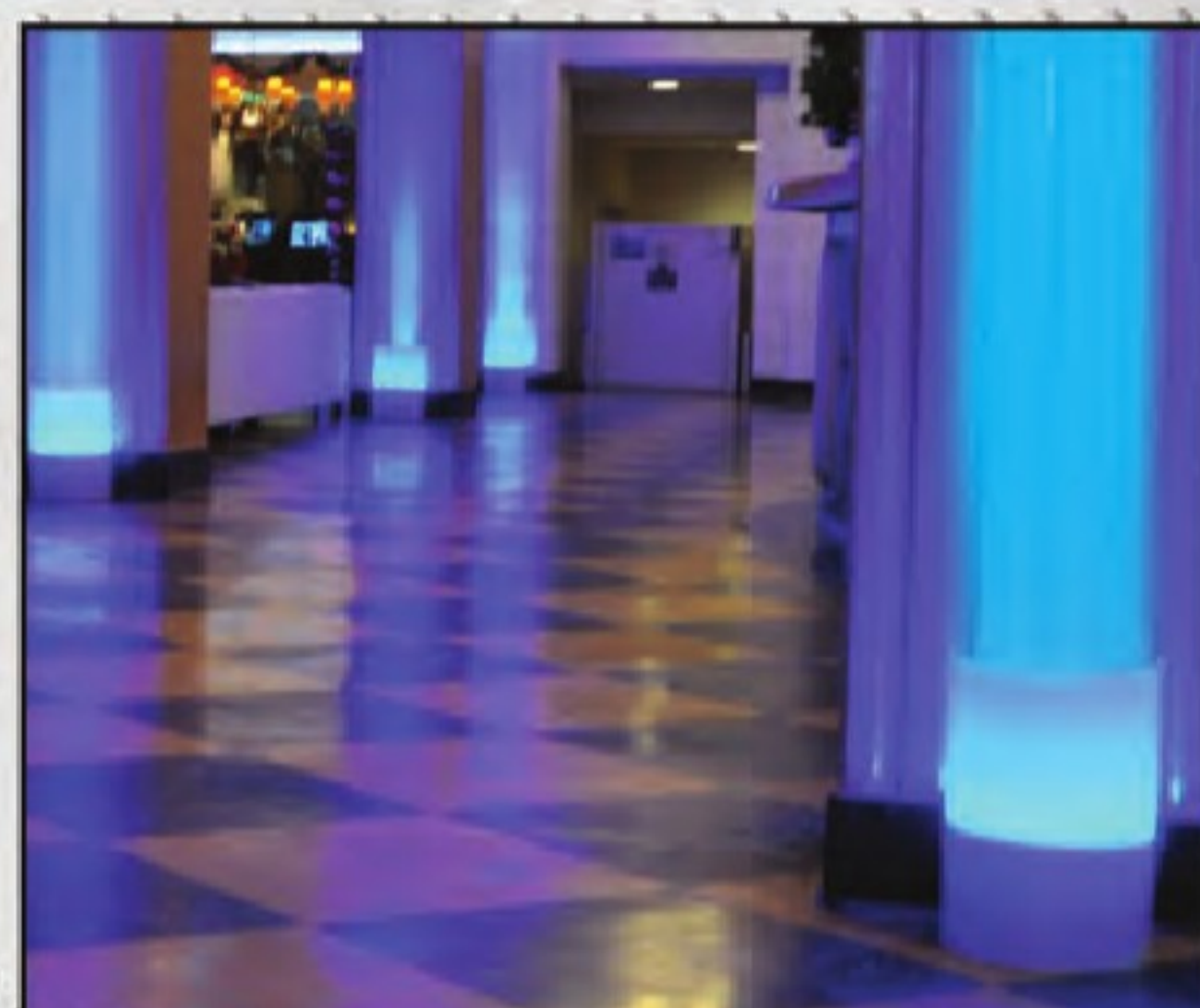


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no right answers, no wrong answers when creating something. No judgment, no bias, no history...just ideas.

The simple truth is, people who work at the top of their intelligence (and who are always creating, not just "duplicating" previous performances) will always have the biggest impact on the bottom line. Consumers now demand it.

Each and every day, we have numerous opportunities to empower and encourage others or to diminish their confidence by crushing their ideas. What do you do? Are you a dream killer, or one who empowers creativity?

ARTISTIC BACKGROUND

I'm an amateur artist. I never knew I could do any of this, until I tried. I tried art and did various mediums over and over and over. And each time, I learn a little more. (Let me tell you a secret. EVERYONE should take a basic drawing or basic art class. Creating art is not about what you do, and how. Creating art, is nothing more than learning "how" to see and then use your brain differently.) I'm not the next Michelangelo, but now, as I take time to create art on occasion, this is how I unwind, relax and truly let my mind go. It spawns creativity in multiple areas of my life, work, family and relationships.

Believe it or not, I'm not naturally talented in art. I just work at it, a lot. It takes time and patience. I experiment and try new things all the time. Lots of practice. Yes, I admit, about four years ago, I took two cheap community art classes for a few weeks because I was curious (basic drawing and basic watercolor) to learn to use a different part of my brain in a new way. My quest along my artistic journey truly embodied Calvin Coolidge's quote:

"Nothing in this world can take the place of persistence. Talent will not: nothing is more common than unsuccessful men with talent. Genius will not; unrewarded genius is almost a proverb. Education will not; the world is full of educated derelicts. Persistence and determination alone are omnipotent."

I've learned to create in acrylics; watercolor (which master artists say is the most difficult medium, and trust me, it is); some drawing; to "experimenting" to try my first fresco in wet plaster, attempting to re-create Michelangelo's "Finger of God." My mind is always thinking, always creating, always improving, always innovating new or more efficient ways to do things.

Do you have an unrelenting curiosity with that same approach to live life with a quest to learn? If yes, then I know you are an artist too.

CREATIVITY AND ARTISTRY DEFINED

An artist is (according to the dictionary) nothing more than "someone who shows exceptional creativity or skill through aesthetic or conceptual means." Artists, often referred to as "creative" individuals, just like to think and make new stuff, occasionally doodling, daydreaming or writing. "Creativity" is "a novel



combination of two ideas, that seem improbable or unusual; the ability to create a being or form out of nothing."

Those are good for dictionary definitions, but decided to reach out to the same brilliant, creative marketing professor that suggested those two books mentioned earlier, and get his definition. So, Lon Camomile, owner of the marketing consulting group Pro Consul, Inc., said in one sentence: "Being creative is having the courage to explore unique combinations of ordinary concepts and the insight to recognize extraordinary potential when new ideas present themselves."

Wow! Put THAT in perspective with what you do as a mobile DJ entertainer, Master of Ceremonies, host, etc.

RIGHT VS LEFT BRAIN

The right side of the brain controls creative thinking, perception, spotting patterns, imagination and visualization. The left side of the brain controls the analytic, linear and objective, whenever that is needed. So, why is this important in our

industry? Simple. Having interviewed countless wedding professionals (venues, photographers, caterers, etc), I am told that DJs who really focus on the right side (creative side), tend to do "pretty and picturesque" work, but have a reputation for delivering inconsistent, or poorly implemented results because they miss the many small details needed in delivery. Conversely, DJs who are left brained (linear and logical), become engrossed in details, are often focused on the kind of gear, number of songs, lights, deafening speakers, and focus on more and more stuff. Many are "mechanical, with a monotone delivery" and "very little (if any) creativity." They simply "duplicate their last performance" instead of creating a unique or memorable entertainment experience.

So, my solution?

Learn how to engage both sides of your brain: the right side to create imaginative, inspiring, yet personal, event-specific solutions; the left side for the logical, linear details for full implementation. Teach your brain to combine both sides and deliver an entertainment experience that is simply "WOW!" That's what the consumer wants anyway. I believe that we truly have a duty to understand HOW the populace "consumes" an entertainment experience, then create it.

Please hear me. It's not about gear, a product, seminar, video or conference. It never is! It's about learning HOW to think. HOW to use your brain. HOW to create!

Is this a carte blanche suggestion to spend on every book, video, workshop or seminar out there in our industry? No. You need to determine who you are first, and be the best YOU! Be different. Be unique. Do original things and create your own path for your own experience, then custom craft it for each client.

DARE TO BE DIFFERENT

For me, after reading *The Experience Economy* the first couple of times, I was convicted to take a very different, albeit controversial,

personal stance in my quest to learn and grow in this industry. Unlike 20 years ago, our industry now is blessed to have so many different leaders, with lots of products available. However, I distinctly still choose to look for experts in as many non-DJ related fields as I can find. Then, I strive to learn all I can and cross apply it to me and what I do. It's unique. It's me.

Take, for example, the field of sales. There are over 650,000 books listed on Amazon after typing that into the search bar. With that many books, I'm sure some are good, but looking at it objectively, who really "has" to sell for a living, every day? What industry has some of the consistently top-producing, highest performing and highest paid sales people in the world? In which field must practitioners continually evolve as sales people, refine their methods regardless of the economy, the consumer, or ever-changing market conditions? Answer: the real estate and financial industries. So why not learn from experts in those fields? In fact, the best sales training I've ever experienced was several very expensive, multiple day seminars from those two specific industries. I have several friends who honestly make more money in one week in those fields than most DJs will in a year...because they are brilliant at sales. I'm talking true world-class performers—the elite of the elite.

So, a simple question: Thinking "creatively" then, why not ALSO attend that type of training via workshops, seminars, classes, books and conferences, in unrelated industries, then cross apply it to what you do, to create your very own HOW, for what you do?

Now, imagine the same concept with public speaking, creative

thinking, public performances, prospecting, marketing, buyer behavior, etc. (For an example, read my article in the March 2015 issue of *Mobile Beat* entitled "The Value of Improv Comedy" where I sought how to approach a performance differently, as a performer.)

This guy said it best: "Adapt what is useful, reject what is useless, and add what is specifically your own."

That quote is from Bruce Lee (arguably the greatest martial artist of all time, and one of the most overlooked philosophers.)

Consumers crave creative, memorable experiences.

If everyone is learning the same thing, from the same sources, watching the same experts and videos, reading the same books and attending the same conferences, and thereby, ultimately doing, saying or performing the "same" (as perceived by the consumer), then frankly, it's a commodity. A commodity is common, unoriginal, indistinguishable, and, as the public sees it, of little value, ultimately becoming obsolete. This leads to price being the ONLY distinguishing factor.

The only way to be a world class performer is to CREATE.

Be unique.

Be different.

Be YOU.

Embrace your creativity and choose to create unique and memorable experiences for your events! **MB**



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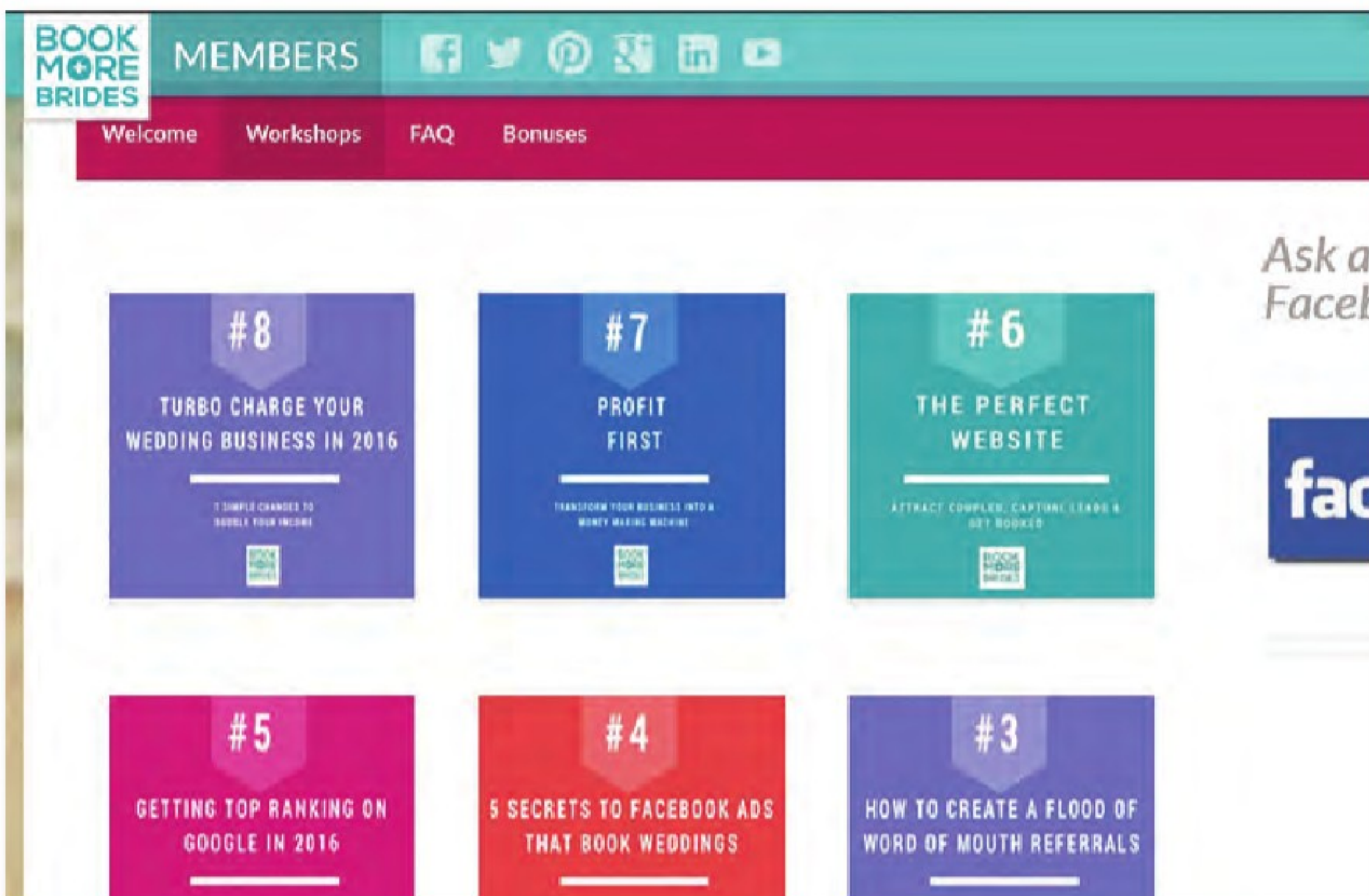
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I'm Not Calling This Article "My Marketing Make-Over"

By Staci Nichols



Why? Because I recently learned in the Book More Brides blogging class that “My Marketing Make-Over” is a snooze-worthy title, and something more attention-grabbing like “Four Ways I Re-Invented My Business This Quarter” is a lot more likely to get people reading. In the last three months, I have completely revolutionized my company Revolution Weddings...and here’s how I did it (and why I’m so excited I could pull a Tom Cruise and use Oprah’s couch for a trampoline).

1. THE BOOK MORE BRIDES “BOOK YOUR CALENDAR SOLID WITH BLOGGING” COURSE

I moved to the San Diego area two-and-a-half years ago and have been stuck on page 8 of the Google results for “San Diego Wedding DJ” ever since. I even worked as a full-time freelance writer for over 5 years, which means I wrote tons of SEO (search engine

optimization) articles for other people’s blogs. But even that didn’t mean I knew:

- how to properly tag my images
- how to best title my posts so that couples were stumbling on my website everywhere
- which WordPress plug-in could simplify the whole SEO thing for me
- how to leverage my blog into a networking tool

After implementing just the first two or three things I learned in this highly-recommended six-week course, my site moved overnight from page 8 to page 6. Page one, here I come!

2. THE BOOK MORE BRIDES “RAPID GROWTH SYSTEM” ONLINE COURSE

I was so impressed with Stephanie and Jeff Padovani’s blogging course, that I signed

up for their the Rapid Growth System (RGS). The fact that Steph and Jeff, owners of Book More Brides, are Marbecca-trained former DJs who were making over \$100,000/year in the tiny market of Hudson Valley, New York, was a motivating reason to learn their proven system.

Wow...What DIDN’T I learn in this thorough, detailed, practical, well-structured program? Just to name a few items:

My website is now a magnet for the exact type of clients with which I prefer to work.

I learned fail-proof writing formulas to make the best use of the text on my home page

I feel 100% confident, for the first time ever, in what my prices and packages are.

I have so many new time-saving systems, checklists, and templates in place now that I anticipate my business basically being part-time from here on out. (Time to be a mother! Time to read again! Time to clean house!)

And I have a bag full of crazy awesome tricks for just about anything and everything business-related. I almost feel like I have an unfair advantage over my competitors!

Finally, my prospects are so freakin’ pre-sold by the time they actually contact me, the last few website contacts I’ve received basically just emailed me, “Where do I sign?” Steph and Jeff did such a good job that I haven’t even needed my brand spankin’ new phone script because none of my prospects need to hear my sales pitch! (Yes, that’s with above-average prices that are clearly published on my website!)

The RGS has easily been THE single greatest investment I’ve made as a DJ—period. I don’t care how much dough you’re already rolling in: The RGS will give you a PhD in how to run your dream wedding business. If you’re an old dog set in your “tried and true” ways, I encourage you to freshen up your business. If you last updated your site, your brand, or your prices/packages over 2 years ago, I guarantee you are in need of a tune up—and fast!

3. ONE-ON-ONE BUSINESS COACHING

I had the opportunity to trade services with a business strategist who specializes in working with wedding planners while I was doing the RGS. Why not, I



DJ and Officiant Staci Nichols owns Revolution Weddings and Country Wedding DJ in San Diego. Her wedding know-how has appeared on Wed Loft, Offbeat Bride, Wedding Planner Magazine and others. She has a B.A. from the University of Redlands’ Johnston Center for Integrative Studies in Sociology. Even though you might catch her hosting the Stagecoach Festival’s Honky Tonk or DJing at a local club, she’s a wedding junkie through and through.

thought?

You know how you feel when you're standing up at the mic in a Randy Bartlett, Marbecca, Entertainment Experience, or Make it Grand Workshop, and you're getting your butt handed to you? You're thinking to yourself, "What? Me? I'm not holding the mic right? Is that so!"

Well, working with this business coach for her eight-week program was like the painful (yet insanely valuable) workshopping process. Probably the single most valuable thing the coach did was go through every single inch of my website with a fine tooth comb ("What? My website footer is cluttered? Oh, you think my social media icons are too close together? Is that so!") And, as I was hating and loving the process simultaneously, I did come away from each private Skype session with anywhere from 3-5 pages of takeaways.

However, I have to say, the RGS was less than half the price of this one-on-one program, covered way more content in a more easily digestible way, and still had tons of room for one-on-one interaction with Steph and Jeff. I'm not knocking

private coaching in any way, but I'm here to tell you the RGS (or their similar Automatic Expert System) is a really, really hard investment to beat.

4. JASON SPENCER'S "PROFIT FIRST" PRESENTATION VIA BOOK MORE BRIDES

Book More Brides offers a \$10/month membership that affords me free, exclusive webinars each month from industry-leading experts. And last month that expert was our very own Jason Spencer. (See his article in the December Mobile Beat, and see him present at MBLV20 in March.) If you were lucky enough to catch his presentation at the Wedding MBA a few years ago, you were probably like, "You had me at hello!" like everyone in my Profit First webinar was.

How to better manage my money was the missing piece of my business makeover. I've tried different CRM programs, Quicken, budgeting, planning ahead, you name it. Right now I owe both the IRS and California Franchise Tax Board for last year's taxes and felt like I'd hit rock

bottom money-wise as 2015 wound to a close (but it did motivate me to make all of these changes).

While I don't want to steal Jason's thunder for MBLV20, I will say that implementing the Profit First system will have me debt-free in 12 months (taxes, credit cards, etc.) while allowing me to start to save for retirement. And the system is so gentle and practical that my money confidence has doubled just learning about Profit First! (Check it out at <http://spencer-weddings.com/profitfirst/>.)

The bottom line is, if you want more time, more money, less stress, more confidence as an entrepreneur, a higher ranking on Google, pre-sold prospects, to easily stand-out from your local competitors, and a new community of supportive wedding pros, get over to BookMoreBrides.com on the double! **MB**



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Reality TV Lessons, Part 1

DIALING INTO NEW PERSPECTIVES

By Arnoldo Offerman

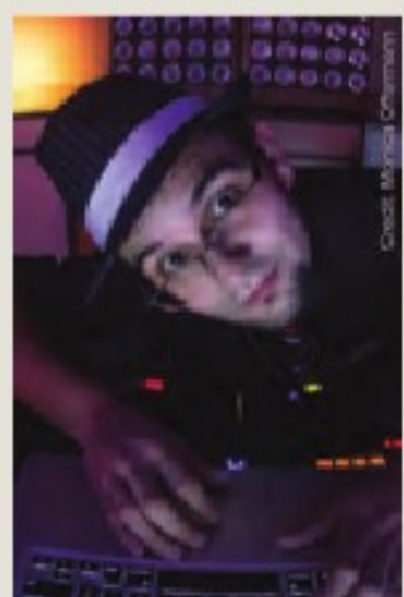


I love reality TV. Ok, not really; but there are a few shows I like. More specifically, four of my faves have given me some pointers that have really helped my business out. After all, there's no better way to start the year than a swift kick in the tailgate! Oh, as for the three shows? *Shark Tank*, *The Profit*, *Kitchen Nightmares*, and *Bar Rescue*. No, this is not some lame attempt at plugging Jon Taffer as the keynote speaker at MBLV, coming up in a couple of months—but how %&\$@ing cool is that?! Seriously though, here are five pointers that I've picked up, or had reaffirmed, that have helped me expand and strengthen my brand.

(Update: Hmm... Seems all five pointers would've eaten into advertising space; and that's no bueno for profits. So before I got yelled at, I broke this into two parts. Part 2 is really good, so hopefully you renewed your subscription like the rest of the cool kids.)

DON'T OVER-COMPLICATE

A recent episode of *The Profit* featured an odd occurrence. The business in question opened 13 stores and 10 shut down. He was asked what happened store by store, and the answer from the owner was the same each time: "I didn't understand the market." Here's



Arnoldo Offermann is president of 4SchoolsOnly, a school dance powerhouse in Florida, and the authority in making profit with school dances. His video series, *Master School Dances*, has helped hundreds of DJs become their market leaders no matter what the economy looks like. Arnoldo is also an industry educator offering many seminars and webinars on various topics, such as marketing, lighting design, video mapping, DMX software, and general tips and tricks. You can check out his YouTube channel at [YouTube.com/DJCraziAce](https://www.youtube.com/DJCraziAce) and *Master School Dances* at MasterSchoolDances.com.

the kicker: She was selling denim! Denim is the same no matter where you go! The business model was so complicated that she had to tailor it for each market. Without investing what could be MILLIONS, this is a surefire way to fail.

McDonald's keeps their business model simple because people eat no matter where you go. While food taste may vary across region, the market that McDonald's targets will not be that different. A Big Mac is a Big Mac. On the other side of the price spectrum is Apple. Apple keeps things simple (almost to a fault) because Apple chose to tell the consumers what they want. (I wrote a piece on this a while back). It's not overly complicated to figure out both companies' business models, and thus their marketing falls into place despite location. Yes, it is different country to country, but luckily most DJs don't need to worry about being an international conglomerate.

Yes, we are a different beast, as we sell a service/experience/blah, blah, blah. Your client didn't google "Wedding entertainment experience" or "the best school dance DJ, lighting, décor company." Nope. I'll bet my cat writing my next article that they searched for (wait for it...) "DJ." I don't care what class you took, what accolades

you have, or what DJ-made certification you have: YOU ARE A DJ. Keep that business model simple and start there. Stop selling yourself as "well I MC, help coordinate, decorate, I'll bring you your food...oh and I play music, too." You just made the VERY THING they were looking for be the last priority.

Come on; even used car salesmen know better than that. Start your model with what your customers search for, then once you get really good at grasping that concept, then you can tell your market what they really want. Just keep in mind, Apple *didn't* tell consumers what they wanted in the company's early years. You fly too early, you will crash, and your market won't forgive you for that. Don't believe me? Apple III. Enough said.

I'm not saying don't expand and don't offer more than just DJ services—I sure as hell do. What I am saying, and I feel like I've written this in Mobile Beat 100x already, is that doing otherwise means you're already alienating the very market you advertised to, because you put the DJ part of your skills as a last priority. I mean come on—we argue about MIXING!

UNDERSTAND PERCEIVED VALUE

A few people have mentioned this, but Jon Taffer took it in a whole different direction. If my memory serves me correctly, he upgraded a bar's stools, but they actually cost less. The bulky feel made them like they were worth more. We do the same thing, too. We're too often quick to dismiss anything that's plastic, but forget that many times plastic is stronger than metal. However, if a fixture or component is made of metal, we automatically assume it's better than its plastic counterpart. That's perceived value!

Ready for me to anger, no, I'll say it—PISS OFF a lot of DJs? EQUIPMENT MATTERS! I don't care if you're Dick Clark; your name doesn't have the branding behind it. If a client spends \$2,000 on

you and you come in with a four-foot table and a laptop with an itty bitty controller, what kind of impression does that give? Don't even give me the "equipment doesn't matter, talent does" argument. Of course equipment won't matter, as long as you rock the party, but how your setup looks immediately affects the perceived value of your services. I'm not even talking about a clean setup (say the word *façade*, I dare you...); I'm talking "if you sold yourself as a DJ then you need to look like one!" No, you don't need to have two turntables and an expensive mixer, but it needs to at least make people go "Ooh, shiny!" Seriously. If your DJ gear looks like you're about to do a Powerpoint presentation, then change it.

This also applies to lighting; less isn't always more. There's a fine balance based on the event. At a wedding? Sure! At a school dance where you promised a killer light show? YOU BETTER DELIVER IT! I've gained WAY too many clients from DJs who didn't look (and sound) like a DJ and had a light show that had the firepower of a wet firecracker.

Did the above make you angry? Great—then change something so you're less angry. The advice above doesn't come just from me, but from people who make 1000x more than you and I combined. Clearly they know something.

Tune in next time for the balance of the promised pointers. **MB**

(Oh, and because I'm shameless, make sure you subscribe to my YouTube channel at [YouTube.com/DJCraziAce](https://www.youtube.com/DJCraziAce) !)

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Off-Season Marketing on a Budget

By Joe Bunn



As we come out of the holidays and the insanity of winter weddings and corporate events, it's time to start marketing for the rest of 2016. If you're like me, you spent way too much on Christmas gifts for your kids, family and friends, and you know that a huge chunk of your hard-earned dough is also about to get taken by good ol' Uncle Sam. Ouch! Lucky for you, in this day and age, you can still market on a budget. Let's talk about how.

EMAIL

I know what you're thinking. You're saying, "I get so much email and I unsubscribe from so much stuff!" You might, but others might not. You'd be surprised to know how many people actually want to hear from you and know more about you and your company. Every month we send out an e-blast. In fact, we try to do it on the first

or second day of each month, just so that we stay on top of it. It goes to vendors, friends and family, and of course our clients and DJs. Long ago, I did have to spend a little bit of money on this method of marketing to get my graphics person to design a template for us to use in the mass email program called Mailchimp. However, nowadays, I just have to pay a small monthly fee to use the service and I just change the content in that original template. I would say maybe once a year you could update the template just to give your fans something new to look at each month. For content? That's easy. You can do things like DJ of the Month, photos from one of your biggest events last month, upcoming bridal shows where they can see you, info about showcases you are putting on, fun facts, trivia, whatever. Make it your own; but don't write too much. We all know how short everyone's attention span is these days.

POSTCARDS

Contrary to popular belief, I don't think snail mail is completely dead as a



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marketing piece, especially if you do it the right way. We just did three recent postcard mailings that all seemed to be successful. The first one was to a lot of the planners and venues in the area just reminding them to think of us for their clients' upcoming holiday events. The next one was for our Black Friday sale. Finally, we sent out a holiday card to all of our 2016 booked clients and our vendor friends.

There are several places to order the cards online for a good price; try Vistaprint or ClubFlyers.com for starters. 4" x 6" is a good size. On one side, you have your marketing information and imagery, and on the other side, you're basically just going to have a white box where the address will go, your return address and then the bulk permit number. The bulk permit number is something you can get if you use a mailing house (highly recommended) to help you with this. Not only can the bulk mail place save you money, these mail houses can simply get an excel file from you and print all of the addresses

on your cards too. Saves a lot of time and stress.

FREEBIES

During the first of the year, we do a ton of events for no money—that's right, for free! Let me explain how this is helpful.

Normally, early in the year is slow, but there are several types of events that are usually taking place. One example is hospitality industry holiday parties. Most of the hotel and country club folks we work with are slammed around Christmas and don't have time to party. They usually wait until January, and we DJ as many of them as we can. Do we make any money? Nope! But we've just secured our spot for yet another year as their go-to DJ company for everyone that wants to have a party there, and you can bet that will make us a pile of money in the future. Other events that you can jump in and work for free include charity events, tastings (for caterers or hotels), and open houses for venues that are opening soon or just want to show off their property. Rock them all for free and watch the referrals roll in! Trust me on this one!

TRADE

Now I know that bridal shows are expensive and that's why they aren't on this list of shoestring budget ideas. We stopped doing the really big bridal shows many years ago. However, there are a lot of smaller shows that take place around our area. They normally charge, but it's a much smaller fee than the "cattle calls" of the larger shows. But if you work it right, you might not have to pay at all. Perhaps they need music playing throughout the venue? You can do that! Maybe they want to light up the outside of the building with blue uplighting? You can do that! And—boom—you get to sell there for free! All you have in it at that point is your gear (which is probably already paid for) and a little bit of time.

Well I'm hoping that all or some of these work out for you. I didn't even get into social media this time around, but that's also a very cheap way to get your name out there. Good luck and...go get started! **MB**

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The Thin Line Between Confidence and Arrogance

By Jay Maxwell

A pendulum swings back and forth. The arm constantly alternates in opposite directions, moving freely to the right and then to the left. We often think of things moving from one direction to the opposite like a pendulum. For example, opposites like hot and cold, rich and poor, or soft and hard are polar opposites. If one wanted the opposite of something hot, he could just as easily have asked for something cold. Even though it's irregular, major changes in weather patterns swing back and forth due to El Niño and its opposite, La Niña. Emotions can swing like a pendulum as well. One day a person can be happy in the morning, but by the afternoon can be melancholy.

Many people believe things are opposites when in fact they are actually so close to each other only a fine line separates them. For example, confidence and arrogance are two behaviors which are opposites, yet one can slip from one to the other with only a small step across the line. Confidence is focused on others, inspires, and is based on reality. A mobile DJ is the leader of the event; therefore, like any leader of a group, he or she must possess a high level of confidence to motivate the crowd. In many ways, this job is no different than a coach at a ball game who is directing the team to excel. The coach does more than just remind the team what plays to execute, she also bolsters their desire to succeed. A leader of military troops must have confidence in his own ability before he can instill in his men that same confidence in order for them to obtain victory on the battleground. A mobile DJ without a sufficient level of confidence will be unable to control the flow of the events; however, a DJ with an adequate dose of confidence contributes to the success of the party by leading and facilitating the action required to guide the participants to have a fantastic time.

However, what happens when one crosses the thin line from confidence into arrogance? First, recall that confidence is others-focused. Once that concept is forgotten, a person can easily slip across the line to arrogance as he becomes egocentric and develops a narcissistic viewpoint. His outlook becomes one of looking at what an outstanding job he is doing, instead of thinking about how he can improve his performance to satisfy even more people. For the mobile DJ, it is easy to fall into the arrogance trap as people come to you at the end of an event and express their gratitude about your excellent performance. It is human nature to let others' praise for your work become a source of selfish pride. However, if you reply that you are glad that everyone had a great time, it was a wonderful crowd, or ask the client how you can serve better at the next event, you keep the conversation others-focused making it less likely that your confidence will transform into arrogance.

The best partner for confidence is humility. When leaders move up the ladder in an organization, they often forget to bring with them their suit of humility. Effective leaders, instead of shedding this characteristic, should wrap themselves in another layer of it. Mobile DJs, as leaders of the event, must also possess this vital characteristic. There is a huge difference between humility and debasement. Debasement is negative and is focused on one's deficiencies and seeks to destroy self-worth. On the other hand, humility is focused on improvement and encourages in a positive manner to build self-worth. In the *Autobiography of Benjamin Franklin*, one of our greatest Founding Fathers added humility as a necessary virtue, imploring all mankind to imitate Jesus and Socrates. Certainly, if a wise statesman like Benjamin Franklin thought enough to include humility in his list of worthwhile virtues, it is a characteristic to adopt and cultivate in our own lives.

In your quest to achieve confidence and avoid an air of arrogance, you must develop a clear vision for the purpose of your business. Like a pendulum, one's view of the purpose of a business seems to swing from either one that is profit-based to one that is based on providing service to others. There is no doubt that a company must be profitable to remain in business;

Up-Tempo Country Love

	SONG TITLE	ARTIST
1	ISLANDS IN THE STREAM	KENNY ROGERS & DOLLY PARTON
2	GOLDEN RING	GEORGE JONES & TAMMY WYNETTE
3	BLUE CLEAR SKY	GEORGE STRAIT
4	PURE LOVE	RONNIE MILSAP
5	IT MUST BE LOVE	DON WILLIAMS
6	FOREVER AND EVER, AMEN	RANDY TRAVIS
7	I WALK THE LINE	JOHNNY CASH
8	LOUISIANA WOMAN, MISSISSIPPI MAN	CONWAY TWITTY & LORETTA LYNN
9	LOVE IN THE FIRST DEGREE	ALABAMA
10	KISS AN ANGEL GOOD MORNIN'	CHARLEY PRIDE
11	DO YOU KNOW YOU ARE MY SUNSHINE	STATLER BROTHERS
12	MEET IN THE MIDDLE	DIAMOND RIO
13	FISHIN' IN THE DARK	NITTY GRITTY DIRT BAND
14	I'LL NEVER STOP LOVING YOU	GARY MORRIS
15	THAT'S THE WAY LOVE GOES	MERLE HAGGARD
16	YOU'RE MY BEST FRIEND	DON WILLIAMS
17	IF I WERE A CARPENTER	JOHNNY & JUNE CARTER CASH
18	TIMBER, I'M FALLIN' IN LOVE	PATTY LOVELESS
19	LIVIN' ON LOVE	ALAN JACKSON
20	I'D LOVE TO LAY YOU DOWN	CONWAY TWITTY
21	I JUST WANT TO DANCE WITH YOU	GEORGE STRAIT
22	I GOT YOU	SHENANDOAH
23	(I'M A) STAND BY MY WOMAN MAN	RONNIE MILSAP
24	ALL THESE THINGS	JOE STAMPLEY
25	SHE'S IN LOVE WITH THE BOY	TRISHA YEARWOOD

however, the purpose of any business is to provide goods or services to others so that they might flourish. If a business is successful in doing this for others, the business should then be profitable. Again, note that the purpose of a business, like confidence, is focused on others. This is important for the mobile DJ, for example, when requested by the client to play music that he or she may not want to play. This is not to imply that the DJ should play music that is inappropriate due to lyrics or content, but is meant to keep the discussion on the client's request.

For example, three of my clients in the past month provided playlists that were so unique, containing songs I had never before seen in my 35 years as a mobile DJ. My thoughts were that playing these songs would be a recipe for a dull and otherwise unsuccessful event. One party wanted everyone on the dance floor all evening but provided a playlist with Las Vegas-styled gambling songs because they wanted a casino atmosphere. Another party wanted folk music played and did not want anyone dancing. The third event wanted "traditional" country love songs played during the social hour and dinner portion of their wedding reception. In each case, the outcome was positive. Why? Because we gave the client exactly what she wanted. We approached each event with the confidence that we were prepared to lead the event with the requested music and the right attitude that we were there to serve the client. It wasn't about us; it was about humbling our own pre-conceived notion of what music would work and delivering the service expected by the client.

Of course, in order to have the confidence to deliver, knowledge is required. One of the greatest challenges of a mobile DJ, as opposed to a radio DJ or club DJ (both of which I've been before), is the requirement to expose yourself to all the different genres of music in order to satisfy every crowd. In life, we never stop learning. For the mobile DJ, one way to remain tethered to the side of confidence and avoid slipping into a pool of arrogance, is to understand there is always something else to learn. Often, the best teacher is to listen to the client's requests. This is exactly what we did recently when asked to play mid- to up-tempo country love songs during the social hour and dinner portion of a wedding reception. Although the client gave us about a dozen specific songs to play, we had to research to find additional songs that fit the criteria of having a foot-tapping beat, being about love, and being a hit from at least a few decades ago, to compile a complete playlist for the time required (see this issue's list for the 25 songs actually played). When the client's survey was returned to us, she raved about the event because of the service delivered.

DJs always have a checklist before leaving for any event to ensure all equipment is on board. Be sure to add humility and confidence to the list, and to leave arrogance behind. Wearing the characteristics of confidence and humility, you are poised for success when someone requests that you "Play Something We Can Dance To!" **MB**



Mobile Beat's resident musicologist since 1992 (issue #11), Jay Maxwell runs the multi-talent entertainment company, Jay Maxwell's Music by Request, LLC, in Charleston, South Carolina. He is also a professor of Business at Charleston Southern University. His passion for detail and continuous research of clients' requests can be found not only in this column, but also in his annually updated music guide, *Play Something We Can Dance To*.



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Rob Ferre: Interactive DJ Extraordinaire

By Ryan Burger

This is one fun loving guy. That's what I get out of Rob Ferre and as a new blogger on MobileBeat.Com you will see it too. Check out more online from Rob when you have time, but here lets look at how he got his start in the DJ business.

"I had moved to Orlando, Florida right after college," Rob recounts. "I had a degree in broadcast communications and I went down there to work for the Mouse. I was trying to build my fame and fortune, but didn't quite work because they placed me in a parking lot to help park cars. And so I did a talent show down there and the guy who's DJing the talent show, Elliot Hansen, who is also known as DJ Elliot, he saw me, picked me up, and said, "You could talk on a mic. You're pretty entertaining. I think you could become a DJ." And I said "Great!" So he trained me in the ways of the interactive DJ.

"And so we were DJing at theme parks in Walt Disney World, Sea World, Universal Studios, and then I also applied for a job as the in-house DJ for the Nickelodeon Hotel where I was also a host for a lot of the games that we did there.

"And so that was where I did about three years of my training down there...I call it my MFE—masters of family entertainment arena—even though that's not a real degree; I just made that up."

Rob really has two sides to his business, wedding receptions and youth dance events. As "DJ Rob Utah" he brings back his Nickelodeon and Disney experiences with interactive dances,



games and a total party atmosphere. And his services are in demand. When trying to schedule this interview I got back this message "I've been busy. You know, I just had eight events in the last seven days." I don't care how much energy you have and how much Mountain Dew you're drinking, that's got to be crazy. So I asked him more about these events.

"So the last week of school," he says, "—it's about a two week window when school's winding down here in Utah, last week of May, first week of June, I'm doing end-of-the-year school picnics, field day events, assemblies, and even private parties. And so I run this circuit with all these schools. And the great thing about schools is once you get in, they'll probably bring you back every year and it's a lot of fun, and I advertise at the PTA convention.

"They have actual conventions where you can be a vendor. And so I go to these conventions. I advertise there, people see me, and then I get into the schools and then I do these events. And most of these field day events go for about two hours, some go three. We do a dance party. I'm a "station" at the field day.

"The kids come down and party with me and then we rotate and I get a new group of kids every 10-15 minutes, or some events are just dance parties for two hours. And so it's a lot of fun and it keeps me young and it keeps me fit. And there are weeks where I'm like, you know what, I'm going to do nothing this week because I did 12 events last week.

"Every school's different in how they run their field days. A lot of schools are DIY, they do it themselves and so they might have a bounce house or the parents run the relay races. And so with field days they have relay races, they have stations.

"So I'm doing schools all over the valley here at Salt Lake City, and I just run the whole gamut of things and it's a lot of fun. One of my favorite events is a teacher-student kickball game. I MC the game and between innings we do activities like Chicken Dance, limbo, hula hoop contests, things like that, to kind of bring some energy and life into the game too. So it's a lot of fun.

The other half of Rob's business, partially because of the seasonality of school dances, is weddings and bar/bat mitzvahs, with his "Life of the Party Entertainment."

"Here in Utah we have a lot of weddings, but what I did not realize—the budget for those weddings is the least in the United States," Rob laments. "We have a lot of young couples getting married right out of college here, a lot of young Mormon couples who don't have a big budget for it and their families don't have a big budget because they have big families. So I soon realized this was not my target client, and so I focused more on the destination bride. Yes. Utah is a destination location. People love to go to Park City and get married with that mountain backdrop and those are the clients that I have been working with for the last six years. And what's really helped catapult me into the wedding business is wedding networking." (More on that below.)

Rob's skills as a formal wedding entertainer then also collide with the crazy interactive DJ when he does bar and bat mitzvahs for the area's Jewish community. While this a small group in Utah, there is still enough business to keep him busy during the season.

We always ask out profilees for any words of wisdom they might want to share with you, their fellow DJs. Rob had this to say:

"I had the privilege and the luxury of growing my business as a single man. I didn't have a family I had to support, and so I was able to try and find my way as a DJ. I had other jobs that I was looking at doing. I even considered becoming a teacher, and

none of those things panned out for me.

"And then once I started networking, I was able to meet all those vendors within the wedding world and now I don't just do networking in the wedding world, I do corporate networking; I belong to multiple chambers of commerce; and I belong to an organization called Corporate Alliance here in Utah, which puts together the biggest businesses around. I'm the only DJ at Corporate Alliance and I get to sit at tables with people who are planning their events and looking for people like me to do their events.

"So networking has been amazing and that's what you get. When you're a full-time DJ, you have that luxury to go to these networking events and meet people and grow your business. And the greatest thing for me also, as I've learned through networking, is it's not about me giving somebody my card; it's me about serving other people.

"If you can put that into your mind, if you can serve people instead of thinking only about what they give me, serve them and they will definitely come back to you and want to help you grow your business."

Check out the rest of the interview at MobileBeat.Com to get Rob's vibe on training, mentors, and more. **MB**



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Multi-Op Success in the Keystone State

JASON KLOCK AND KLOCK ENTERTAINMENT

By Ryan Burger

About two hours west of Philadelphia, and just a little bit past Hershey, the world's chocolate capital, is the capital of Pennsylvania, Harrisburg. Based there is Klock Entertainment a multi-op DJ company sending out up to 15 two-man teams on an average Saturday. Harrisburg is a town of 50,000 people, but within an hour's drive of home base is more than enough business to keep this company busy with weddings throughout the year.

Jason Klock's business started out in 2004 when he DJ'd a wedding reception for his sister's friend. "I'll never forget my first wedding, for \$300," says Jason. "It was like seven hours at a fire hall that I actually still have to drive past every day to work, based on where I ended up buying my home and where I have my office. So that it is one of the coolest things about my daily routine, is that I every time I pass there it's kind of like—that's where it started, 11 years ago now.

"From that wedding I could officially say that I had a wedding under my belt and it really just kind of grew from there. As I finished high school, I chopped away at college. I didn't complete college. I got too distracted with wanting to grow Klock Entertainment and my endeavor there." Although he paid some dues in the corporate world, Jason dreamed of jumping ship for full time entertainment.

The next big step for Klock Entertainment came four years later when he went multi-op, with a goal of going full time



with the business several years later. He accomplished that officially on October 18, 2011 when he resigned from his day job and went full time.

Wanting to get beyond friends' events and word-of-mouth, he started advertising at bridal fairs. And he wanted to do every one he could. "Being a multi-op I find those very important," he explains, "because that's the way for my DJs who are not full time in the office to come out for a couple of hours on a Sunday and get their names and personalities in front of people that could be potentially be booking them, or have already booked but didn't have a chance to meet them yet.

Marketing the faces and personalities of the individual DJs is very important, but so is making sure everyone has the right tools to do their job. Klock Entertainment has a system that everyone learns on, and they get an achievement ranking for mastering the gear. At that point some of

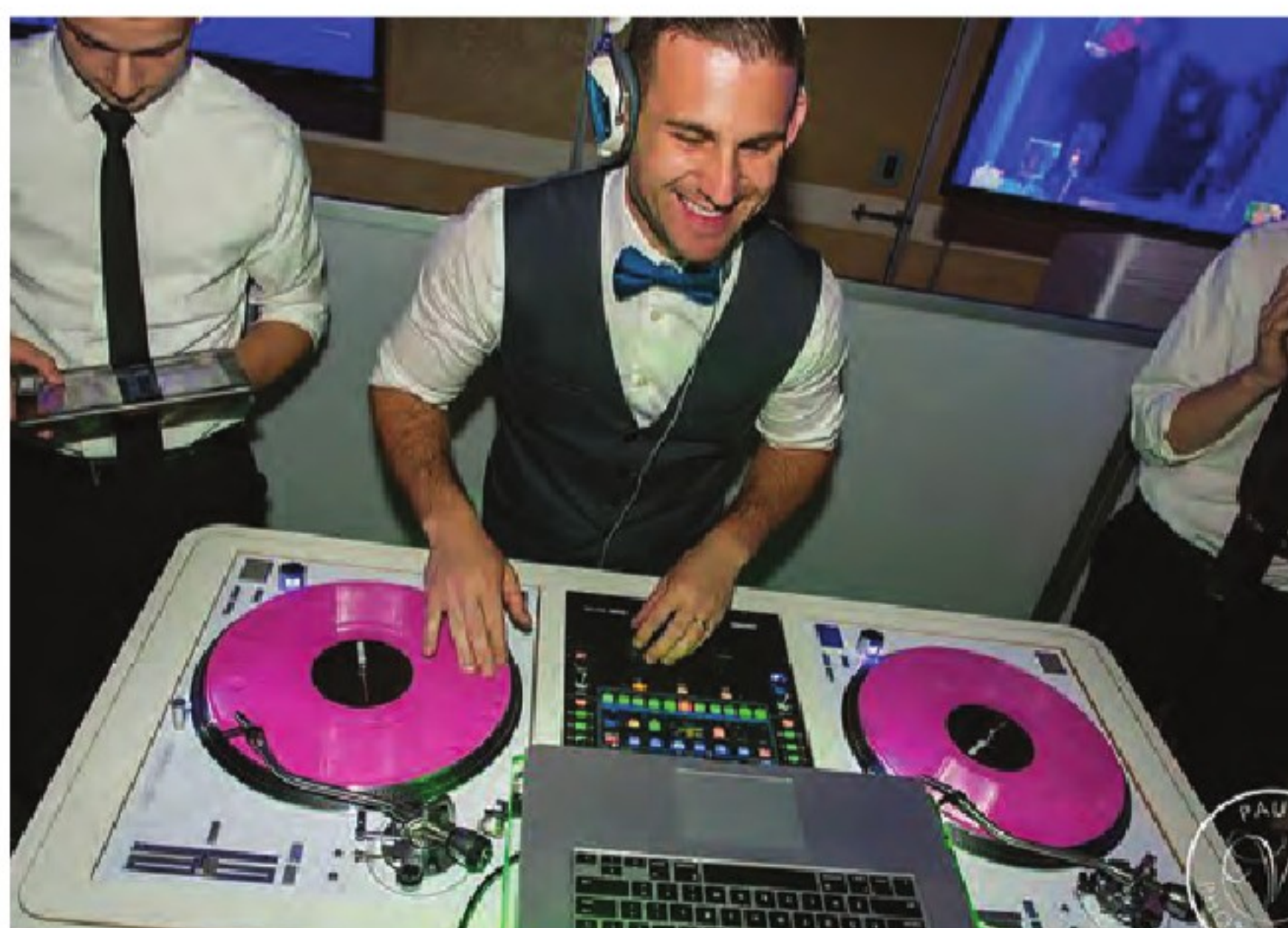
them want to look into gear themselves and find something they are comfortable with. Jason's rationale is that they are concentrating on the MC work and serving the client. Then when their skills get father along it becomes easier on them and more natural.

"Most of my DJs will learn on the Denon MC6000 Mk2. I think my company is using pretty much QSC across the board, like K-12s, whether the DJs have their own gear or not. The beginning software that we use is Virtual DJ but some of the guys, for time-coding and record purposes, have transitioned to Traktor and Serato and things like that. Shure microphones are what we use pretty much across the board as well."

Jason had some final words of wisdom for his fellow entertainers: "I really think that in order to stay on top in your market, to stay successful and to keep climbing, you've got to be innovative and you really have to keep your mind focused on progress. You don't necessarily have to reinvent the wheel, but I think it's great to always critique and always better yourself. And you're only as good as your last sale or your last booking or your last event.

"It's really humbling and can be great when you land that contract that you're really trying to work hard towards. But you're only as good as your last one. It's all about what's in the books next...I sometimes feel like I work just as hard if not harder sometimes to get the business just because you're constantly growing and you always want to be hungry...You always have to be thinking about what's next..."

Go to www.klockentertainment.com for more on Jason and his company. Also, check out the full audio interview online at www.mobilebeat.com. **MB**





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Multi Music Acquires ERG

The brand **ERG MUSIC**, founded in 1990, has been acquired by original partner Scott MacMillan and his son Tim MacMillan. ERG's products and services have now been added to **Multi Music's** offerings in Canada and the USA.

ERG has been an icon in the licensed music supply industry, providing a wide variety of genre-specific music products, including CD programs, MP3 discs and the Pool Traxx unlimited download application. With offices and dealers in both Canada and the USA, the new management team is committed to

providing the excellent customer service that has been synonymous with the family name.

Our music programmers are among the best in North America and you can continue to depend on receiving the music you need when you need it.



For more information on our music supply products for professional DJs and other commercial users please visit:

- In the USA: www.ergmusic.com
- Customer Service: 1-800-465-0779 ext. 306
- info@ergmusic.com
- In Canada: www.multimusic.ca for CD/MP3 discs and www.ergmusic.com for Pool Traxx Downloads
- Customer Service: 1-800-207-7747 or 905-615-8585 ext. 3
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Look for Multi Music at the upcoming Mobile Beat Las Vegas (Booth 607) **MB**



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XS Marks the Spot

Featuring smooth RGBW color-mixing, impressive 360-degree rotation and vivid multi-beam effects, the moving heads in **ADJ's** new **XS Series** are not only innovative, but versatile, cost-effective and highly portable, too, according to the lighting company. The XS Series offers three new ways to get creative while staying compact. The series features a range of compact and cost-effective single- and dual-axis moving heads that let users get super-creative with their displays.

Powered by 10W LEDs, providing a sharp 5-degree beam angle, and all capable of 360-degree continuous rotation (XS 600: continuous rotation of head and yoke; XS 400 and XS 200 continuous rotation, or spinning, of head only) and smooth RGBW color-mixing, the unique XS 200, XS 400 and XS 600 moving heads provide users with the tools to create attention-grabbing displays of concise color beams in a range of customized hues. Not only this, but the XS 600's individual LEDs can be controlled using pixel-mapping, generating unique color-



chase effects across multiple units to provide new levels of pure lighting excitement for audiences and guests, whether they're down on the dance-floor or watching the stage from afar. For more info and visuals, head over to the ADJ website. **MB**

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Open Air Movies: Large and In Charge

By Ryan Burger

Last year, at MBLV19, towards the back of the expo floor you could see from a distance mega sized inflatable video screens...and this year, at MBLV20, you will be able to see the same! Open Air Movies will be coming to Mobile Beat Las Vegas to show you the advantages of doing big screen movies through your DJ production company, something we have covered extensively here in the magazine. (See my "Mobile Movies" series in our May, July and Sept. 2015 issues.) These articles can get you up to speed on



everything you need to dive into this wide open market.

Open Air Movies was created by two veterans in the outdoor inflatable screen industry, Jeremy Hill and Keith Slentz. At various points they operated the sales division of a similar company, and ultimately decided it would be best to create their own. With no creative differences or financial constraints hindering them, they are confident that they will have a mega-sized impact on the mobile entertainment marketplace.

Mobile Beat's house DJ-oriented production company uses one of their screens, and is looking forward to obtaining more of them. These screens are larger than industry standards, and are built to last. But if you really want to see them in person, the best way to get an eye-ful and also hear directly from the the product developers is to get yourself out to Mobile Beat Las Vegas, coming up in less than two months.

Check out OpenAirMovies.Com for information specifically on these screens, or see them "large and in charge" at MBLV20 by signing up today at MobileBeatLasVegas.Com! **MB**

<http://openairmovies.com>

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P-1800X

Fresh Gear for New Gigs

TIPS FOR BEGINNING THE DJ GEAR JOURNEY

By Scott Jarema

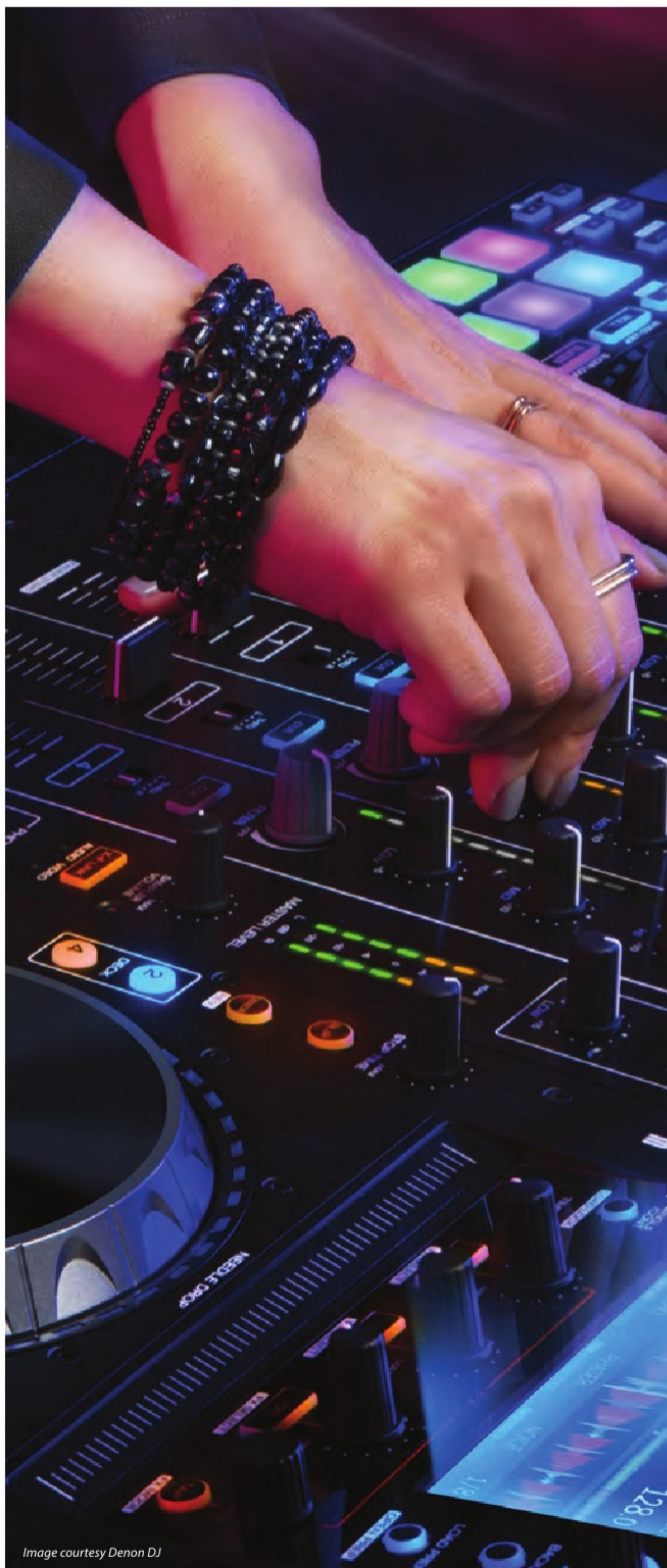


Image courtesy Denon DJ

I have often been approached after gigs by new or aspiring DJs asking “What kind of DJ gear should I buy?” The answer to that question is not always an easy one. I know I’m dating myself here, but when I first got into being a professional mobile DJ at the age of 18, I did not have the choices we have today as far as gear goes. Back then it was “Do I buy a set of Technics SL1200 turntables or another brand?”

Professional-grade CD decks were just starting to show up on the market at that time too. I was fortunate that my first DJ job was with a company that already had systems you would sign out. We had a set of “Tec 12s,” a Numark four-channel mixer, an EV amp and two EV 15” cabinets. My biggest expense was buying records for the parties I did. But the knowledge I learned from the other DJs about different types of gear was priceless at the time, and has guided me since.

My usual response to the question above is “Buy the best gear you can afford,” just as any good tradesman will tell you to “buy the best tools you can afford.” As a mobile DJ, you should treat your gear as an investment, and like a good set of tools, you want the best gear you can get your hands on. I certainly understand, starting out you often don’t have a lot to spend on gear. That’s ok. There are plenty of financing options offered by dealers to help you cover the purchase of new gear.

STARTING WITH THE SOUND

But if you have to start somewhere, I strongly recommend putting the money into a good set of PA speakers. Similar to a car, the best way to make it handle better is to put a good set of tires on it. Conversely, a low-end set of tires will make even a Porsche handle badly. The same holds true for PA speakers. A good set of PA speakers should be durable enough to stand up to the abuse of mobile gigs, but most of all, they have to sound GOOD! I recall being at an event where the DJ was using little more than two iPods and a mixer, but he ran a quality set of speakers and they sounded great. What is a “quality” set you ask? I always suggest looking at what other DJs are running, and getting their opinions. You can also check out the online reviews of different brands and models of speakers. Be sure to buy speaker bags to protect them from bumps and scrapes. Your speakers are the one piece of kit your audience will see as well as hear. No one wants to see badly beat up cabinets no matter how good they sound.



Scott Jarema got started as a mobile DJ in the late 1980s after high school and into college. Between gigs, he works as sales manager for a marine electronics firm in Marina del Rey, California where he currently resides. An avid sailor, he has written articles for boating related publications, and has also held a DJ residency at the California Yacht Club. He has had the pleasure of spinning gigs on Catalina Island as well.

PLAYBACK TIME

The next consideration is what to use as a music source. If you have been DJing as a hobby, you probably already have this covered. If not, the online DJ forums are full of discussions debating turntables vs. CDJs, media players, or all-in-one controllers as sources, so I'll leave that discussion for them. Each has their pros AND cons but from a purely economic standpoint, the best "bang for the buck," in my opinion, would be a controller. Unlike turntables and media players, a good quality controller will set you back about \$400 to \$1,000 as opposed to double that for a pair of media players or CDJs. Add a mixer, and you start talking about some serious cash! Controllers are also very compact and pack a lot of features into their small form factor, which makes them ideal for mobile gigs.

One drawback is that most controllers use a laptop (or sometimes a tablet) running DJ software as a music source. Computers and tablets can and do fail, so it's a good idea to have a backup source handy. I always have a backup copy of my "crates" and a DJ app on my iPhone and iPad, just in case. A backup is a good idea, regardless of what you use. Many controller models available today feature a "stand alone" mixer, meaning if the computer crashes, you can still use the mixer portion on it to spin from an outside source without needing the computer. If you are considering going the controller route, be sure the model you select has this feature.

There are new controllers coming onto the market today that do away with the computer all together. [Ed. note: See p. 59 for an announcement of Denon DJ's new entry in this category.] While this

is a glimpse of things to come, we'll be seeing laptops for the foreseeable future. As with the speakers above, it's always a good idea to read the online reviews and talk to other DJs about what they use.

THE RENTAL OPTION

If you are not in a position to invest in gear as you start out, another option is to rent your gear. A good rental house will offer quality gear, and you get the added bonus of trying out different brands. Just make sure you include the cost of the rental in your rates, and be sure to check the equipment out BEFORE you leave with it! Bad enough your gig is ruined by a bad speaker or amp, but to be on the hook for preexisting damage that you didn't cause is even worse.

Rental houses also often sell off gear, so you may be able to find a bargain on used gear if you keep your eyes open. While we are on the subject of buying used gear, there are plenty of deals to be had out there for good used gear online. I would be leery of buying used gear on auction sites or Craigslist unless the seller offers a refund if it does not work as advertised. Ask questions of the seller, and if the price seems too good to be true, it probably is. As they say, "caveat emptor"—buyer beware. A little common sense goes a long way here.

Whatever gear you do end up choosing to start out with, understand that as you grow, your skills and your style will too. As you upgrade your gear, you can then explore different options available to you that fit you and your DJ style. And that is part of the fun of being a DJ! **MB**

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Maximize Your Mics

GALAXY DHTRQUAD WIRELESS MAKES ADDING VOICES EASY

By Ryan Burger



In a recent review of a multi-head wireless microphone system from another manufacturer, I went into detail on why one might want to have four to eight heads of wireless and how we used the hardware for a unique musical produced at the local high school where we manage the auditorium. So, keeping that in mind, I got my hands on the latest wireless system from Galaxy Audio, the DHTRQUAD, which, while not having eight heads in two rack spaces, it has four receivers in a single space unit, and is a great way for the average mobile DJ to increase their mic arsenal in no time.

DJs, in my opinion, should be carrying three microphones minimally in their rig. One wired, because you should always have a wired mic; and then two wireless units so that when you are introducing someone in especially a formal situation, you don't have to share a mic. An example being the toasts at a wedding where you are set up over by the dance floor and are introducing the best man or whomever toasting the couple first. Add to this the interactive DJ who needs a headset microphone when they are out on the dance floor or doing some of other planned activities, and you are up to four mics. And now you are in the ballpark of possibly needing a DHTRQUAD from Galaxy Audio.

The DHTRQUAD comes with the 1U rack mountable receiver unit with four receivers built in. Each unit within the rack has its own separate controls, including an LCD display with frequency control for its 120 selectable channels. It all runs in the UHF frequency range in three bands: 518-542MHz, 584-607MHz, and

655-679MHz ranges. Each channel has its own XLR output and also has a 4-in-1 mixed output both on 1/4" and XLR. One pair of antennas serves the full group of receivers. The well constructed body is not full-depth in a rack, but for usefulness you will want to give it a front facing rack-space. The wireless can be manually tuned on both ends but has an IR sync that I was able to figure out pretty quickly, without having a manual. (Of course a manual is included, but I'm one of those people who often skips that.)

For transmitters, many options are available for the DHTRQUAD: a desk microphone mount, two different handhelds, and a body pack which you can use with a lavalier or headset. We tested the HH65L cardioid handheld and used it in several different situations. It stood up very well when compared against even higher-priced hardware. The sound was very clean for both singing in our test situation at a church event and for general announcements and talking like most DJs would be using it. The body pack MDP76 and the HSD lightweight headset also performed also fantastically. We used that for a keyboardist/singer who needed more flexibility vs. a stand-based wired mic at the church, and for an interactive DJ at a school event. On the HSD headset, the hooks around the ears and low profile microphone looked and felt great during the events. Both units take AA batteries and hit the quoted battery life of around 5-6 hours. I personally don't recommend using rechargeables, but Galaxy does quote that you can use them.

All in all, the Galaxy DHTRQUAD system was a solid performer that would be a valuable addition to any DJs wireless "team." **MB**

www.galaxyaudio.com



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HS-U3BK Headset



LV-U3BK Lavalier

HH65
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Declaring Laptop Independence

THE MCX8000 CONTROLLER FROM DENON DJ CHANGES THE GAME



upgrade path for Serato DVS; and metal construction.

"The new MCX8000 DJ controller with Engine software marks a pivotal event in the development of DJ hardware, software and performance adaptability," said Ross Goodwin, Product Manager for Denon DJ. He added, "DJs have been clamoring for a single device that does two things: 1) Offers ultimate control of Serato DJ and 2) Runs standalone in case of computer malfunctions and for the ability of one DJ to seamlessly hand off to another. The MCX8000 establishes a new era in DJ performance, control and flexibility."

MSRP on the MCX8000 is \$1,299. **MB**

www.denondj.com

Denon DJ has announced the introduction of its new MCX8000 DJ controller, with its exclusive and revolutionary Engine software. The MCX8000 gives the DJ total command over Denon DJ's revolutionary Engine™ media player and Serato DJ software on the same control surface. This is a true professional standalone DJ Player/Controller. The DJ can run Engine and Serato DJ at the same time—a major technological advance in both flexibility and creativity. With the MCX8000 two DJs can seamlessly hand off from one to another combining Engine and Serato DJ.

DJs can use the MCX8000 with USB drives by opting to use Denon DJ Engine—without a computer connected. Engine is not required for USB playback but it greatly improves the overall experience.

Engine enables the DJ to directly import Serato DJ crates and hot cues, as well as create their own—all from within Denon DJ's Engine software.

With the MCX8000, DJs looking for a complete, high-performance setup with flexible operation and freedom from computer-related restrictions will find an MCX8000 with Engine system fulfills all their requirements: four-deck Serato control and Engine-provided freedom from a computer, plus the ability to switch to local USB drives when using either Serato or Engine.

Other key features include: two high-definition displays to show Engine and Serato DJ operation; a professional four-channel digital mixer with two microphone inputs; three built-in instant effects for Engine playback and line inputs; velocity-sensitive performance pads for cues, rolls, slicer and samples; an ethernet connection to control lighting and video; an easy

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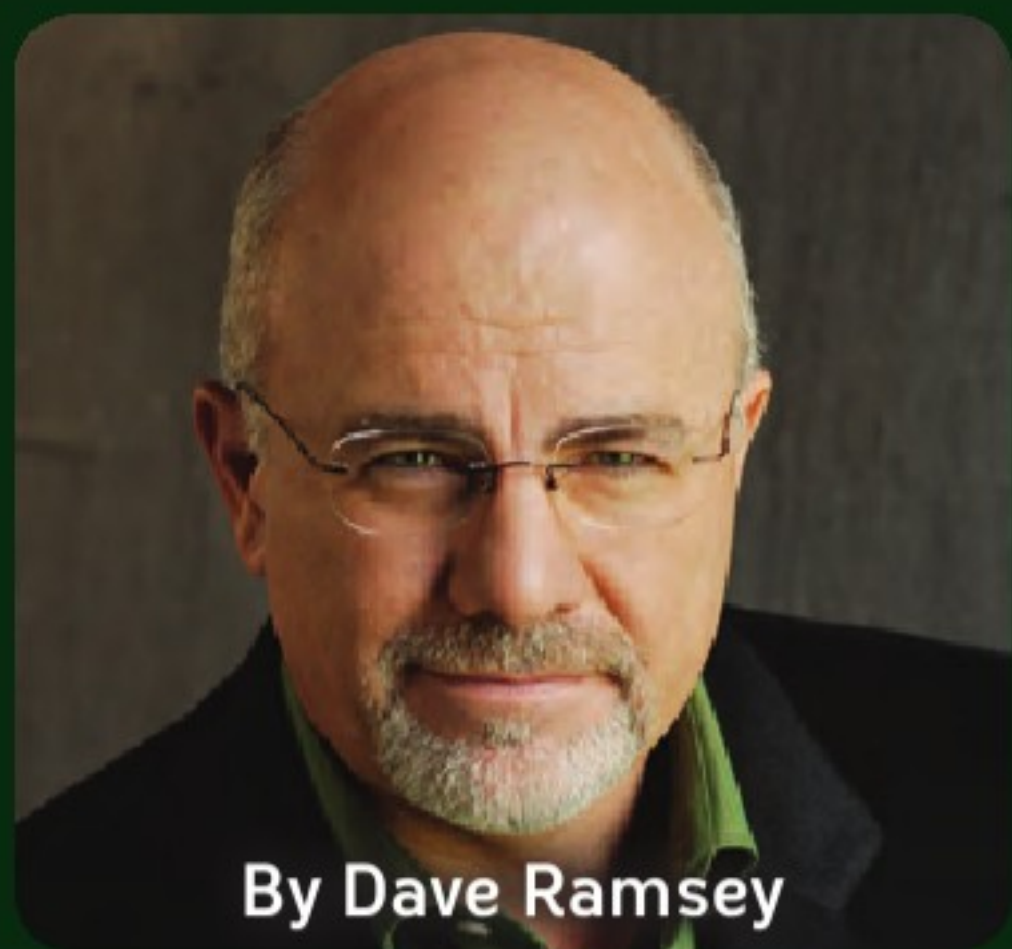
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By Dave Ramsey

Empower Your Team in 2016

QUICK TIPS FOR A CONSTRUCTIVE YEAR

One of the first steps to becoming a true EntreLeader is recognizing that your team members are your most valuable resource. The sky's the limit with a good team, and a workplace environment where team members are happy and thrive professionally and personally doesn't happen by accident.

Some small business owners have bought into the notion that developing that kind of atmosphere is impossible. But I can tell you from personal experience that it's not only possible, it's fun to create. The key is empowerment. Here are four steps that will help you create and mold a team that is not just willing, but eager, to share the dream and take your business to the next level.

CAST A VISION

Let your team know *often* exactly where you want the organization to go. There will be changes in your vision from time to time, so keep your entire team updated as you make adjustments to the target. The Bible, in Proverbs 29:18 begins, "Where there is no vision, the people perish" (KJV). This holds true

Dave Ramsey is America's trusted voice on money and business, and CEO of Ramsey Solutions. He has authored five New York Times best-selling books, including EntreLeadership. The Dave Ramsey Show is heard by more than 11 million listeners each week on digital outlets and more than 550 radio stations and digital outlets. Follow Dave on the web at www.entreleadership.com.

for your business, too. Once your team knows where you're going and what's going on in other areas of the company, they'll become excited about hitting—and exceeding—their goals.

professional and personal growth. Try developing a mentorship program where team members can work closely with leaders to improve their skills. You might also offer "lunch and learn" classes, where guest



DON'T MICROMANAGE

A micromanager is someone who doesn't have the confidence in team members to release tasks or concepts to them, even when competency has been proven repeatedly. Remember, there is only one good time to micromanage, and that's when they're new to the team. After they've been trained and have proven their competency and integrity, it's time to let them fly.

EXPAND AND ENHANCE SKILLS

You'll see an incredible ROI when you put time and money toward your team's pro-

speakers talk with your team during their lunch break.

COMPLIMENT THEM OFTEN

Everyone around you, from the janitorial staff to the highest-paid executive, wants to know they're appreciated. Brag on them all every chance you get. Words of praise and recognition from the boss can put a big smile on the face of even the most world-weary professional. It will send confidence levels through the roof! **MB**



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Profitable Discounts

ADVICE FOR OFFERING AND TAKING SPECIAL TERMS

By Mark E. Battersby

Everyone is aware of “discounts.” Discounts are offered to encourage customers to pay faster. Since many mobile entertainers are more accustomed to a system of deposits or payment before appearance, few have given much thought to either offering discounts or how much they can save by taking advantage of discounts they are offered.

A business benefits when its customers pay promptly. Prompt payments from customers mean improved cash flow for the mobile entertainment operation, a reduced need for borrowed working capital, and far fewer collection problems. Little wonder, then, that so many businesses offer discounts and incentives to speed payments. But, how much can you profit by taking advantage of discounts offered by suppliers?

DISCOUNT? WHAT DISCOUNT?

Many DJs, VJs and KJs closely follow the old adage: Always delay cash outflows. For a surprising number of mobile entertainers that means paying bills on time but never before they are due. In reality, however, most businesses would be better off paying a bill early to take advantage of the trade discount. Consider the math.

At one time, cash discounts were considered to be similar to interest for the use of money and were, accordingly, treated as an expense by the seller and as revenue by the buyer. Today, however, when cash discounts are offered by the seller it is with the expectation that the customer will pay within the discount period. In effect, the seller is offering to make the sale for the invoice price reduced by the amount of the discount.

A supplier's invoice usually includes credit terms, listing the period of time for which credit is extended, the size of the discount offered to those paying cash and the date the credit period begins. A cash

discount is a reduction in the purchase price provided the buyer pays within a specific period.

A typical supplier's credit terms may be stated as “2/10 net 30.” A buyer reads the terms as “a two percent discount if the invoice is paid within 10 days.



Otherwise, the balance is due in 30 days.” Why should anyone pay quickly in order to take advantage of a mere two percent discount?

Assume that a business has been extended credit terms of 2/10 net 30 on a \$1,000 purchase of supplies. By deciding to take the discount, the business will pay \$980 (\$1,000 less 2%). By ignoring the discount, the full cost of \$1,000 must be paid within the month.



Mark E. Battersby is a freelance writer based in the Philadelphia area. His features, columns and reports have appeared in leading trade magazines and professional journals since the early 1980s. When not actually writing, Mark spends most of his time digging for exciting tax and financial strategies to write about.

The decision not to take the discount means the buyer is paying \$20 to keep his or her money for an extra 20 days. Because there are slightly more than 18, 20-day periods in a year, the interest cost—on an annual basis—amounts to more than 36 percent. Obviously, this level of potential savings makes it a smart move to take the discount, even if money must be borrowed in order to do so. How then, can your mobile entertainment business afford to offer your customers a discount for prompt payment?

DISCOUNTS COST AND PAY

Obviously, the principal disadvantage of offering discounts is the cost to the mobile entertainment operation's bottom-line profits arising from the loss of revenues. Thus, the cost of trade discounts must be weighed against the improved cash flow that can be expected.

Needless to say, the credit terms of your mobile entertainment business should be designed to improve the operation's cash flow. In its most basic form, cash flow is the movement of money in and out of a business.

In order to speed up the inflow of cash into their businesses, some DJs offer customers a trade discount from their original sales price if the customer pays within a specified period. As mentioned, trade discounts are typically one or two percent if the customer pays within 10 days. Full payment is normally due within 30 days for customers that decide not to take advantage of the trade discount.

PRO AND CON

Offering trade discounts has both advantages and disadvantages. For example:

Advantages: The main advantage of offering trade discounts is that it shortens the average collection period. Shortening that average collection period for accounts receivable is one of the biggest hurdles faced when attempting to improve the DJ company's cash flow.

Disadvantages: The primary disadvantage of offering trade discounts is the

impact on the operation's bottom-line profits. As already mentioned, the cost of trade discounts must be weighed against the expected improvement in cash flow.

Also among the disadvantage is the increased time needed for billing and processing the receivables. In order to take full advantage of trade discounts, billing should take place as early as possible, which is generally the event date, performance completion date, etc. For some small businesses additional clerical staff may be required.

TO DISCOUNT OR NOT TO DISCOUNT?

When deciding whether to offer trade discounts a DJ or any business owner should view the situation from two perspectives: the bottom line perspective and the cash flow perspective. The option that strikes a balance between these two perspectives is the one that will help increase the mobile entertainment operation's cash flow—without sacrificing bottom line profits.

That decision-making process begins by looking at the operation's gross profit margin, which is usually defined as gross revenue less the cost of services performed or, for some, the cost of goods sold. If it's only 15 percent, the operation won't be around too much longer if it offers 20 percent discounts.

A DJ, VJ or KJ must also know his or her customers. Are customers sensitive to price? Business customers with high margins, particularly smaller ones, are often relatively price insensitive. If that's the case, the operation doesn't have to offer discounts. In fact, it may be able to selectively raise prices.

PROFITING FROM DISCOUNTS

As a general rule, every DJ business owner should always take advantage of discounts of one percent or more when offered by a supplier requiring full payment within 30 days. If the supplier offers payment terms extending beyond 30 days, it may be more advantageous to skip the trade discount and delay payment until the full amount is due.

Of course, in order to decide more precisely when to take a trade discount, a mobile entertainer must compare what would be earned by taking the discount to what it would cost to borrow money in order to have funds available to make an early payment to a supplier.

Naturally, the amount of the discount and the time in which it is

available can vary greatly. To a large extent, a supplier's trade discount is based on what is common for the supplier's line of business. Some suppliers may offer a generous trade discount and some will offer none at all. Discounts, however, are usually negotiable.

ONE STEP FURTHER

A number of businesses have discovered that trade discounts and payment terms are negotiable. Obviously, not every mobile entertainer has enough clout to negotiate better payment terms and discounts, but consider the potential rewards.

One business realized significant savings by negotiating standard payment terms from 30 to 45 days. Others have encouraged suppliers who didn't normally offer discounts to give one in return for immediate payment—or by paying slower when they did not.

DISCOUNTS UNDER SERVICE CONTRACTS

We've all seen the ad: Buy equipment at a substantial discount by signing up for a service contract. Whether it's cell phone companies, oil burners, computer systems or car or truck dealers, discount offers are turning up more frequently. Are they bad deals? The businesses offering these discounts may beat their competition, but at what cost?

A DJ, VJ or KJ can get a free personal or business cellular phone by signing up with the retailer's service provider. If not,

the cost of the phone will rise to \$600. The same is true for security systems, oil burner contracts, etc. Is that a bad deal?

In the case of a cellular phone, the deal probably makes sense since the choice of providers is limited to only a few competitors—and competition is fierce. On the other hand, with an oil burner you may be forced to buy fuel from the oil distributor for the next five years at a price well above the market.

Obviously, the best approach is to get quotes with and without service. While it is difficult to quantify all of the factors, any terms that are particularly onerous deserve careful consideration. A deal might be avoided because of the length of the contract, volatile markets or the expectation of new or improved equipment of systems.

According to one recent survey, companies spend anywhere from \$8 to \$20 to process and pay a paper invoice. Switching to an electronic system can cut that cost to about \$2. However, it is taking advantage of prompt payment discounts that generated the most savings, adding up to an annual return on cash in the range of 24 percent to 30 percent. Why, then, are discounts so often overlooked or ignored? **MB**

The advertisement for Custom Gobos features a dark background with a bokeh effect of yellow and white light spots. At the top, there are several circular logos: 'Miriam & Arman' with '08.24.2014', 'Stage Spot' with 'www.StageSpot.com' and '888-56-STAGE', and 'Chelsea Joseph' with 'September 18, 2013'. Below these, a central logo reads 'Bon & Rachel' with '08.08.16'. The main text in the center reads 'Custom Gobos' in a large, elegant script, followed by 'Your image in lights for any event' in a smaller script. Below that, it says 'Image Creator & Same Day Shipping Available'. At the bottom, there are more circular logos: 'Nagie & Kevin' with 'July 18, 2015', 'Jennifers Sweet Sixteen', and 'JoJo + Wally'. The bottom right corner features a logo for 'MJ'. The website 'stagespot.com/mobilebeat' is written at the bottom.

A Goal Is a Dream with a Plan

AND OTHER FAIRY TALES

By Jeffrey Gitomer

My mother never went to Europe. She talked about it, dreamed about it—even opened a travel agency at age 55. Never got there. She died 15 years later, never achieving the goal. Oh, she achieved plenty of other goals. But not that one.

I went to Europe for the first time at age 20. One of the things I wanted to do there was study French. It's a beautiful language. Romantic, expressive, cultural. Never did. Tried, never did. I've been to Europe 30 times, France 20 times. Never learned the language. Oh, I know a few hundred words, but can't converse or understand conversation.

Unmet goals. Got unmet goals?

Personal goals start as thoughts and dreams. Business goals may have those attributes, but often business goals are handed to you by a superior. Sales goals, sales plans, sales numbers, pipelines, funnels, and various benchmarks for you to achieve for THEM.

You then make a goal to achieve their goal. And many salespeople do. But many (most) do not. Management will refer to those who did not meet their goal as "weak." That way they don't have to take any blame or responsibility for their "weak" people.

Meantime, you have your goals. Whatever they are—visit Europe, speak French, go on a vacation, buy a house, get a new car, take off weight, stop smoking, get married, have a child, get your child out of the house—you have your own PERSONAL goals.

In the shower this morning, I came up with a thought as to WHY goals are met and unmet. Achieved and not achieved. It centers around the old definition about goals that has always bugged me: "A goal is a dream with a plan."

That statement is not only wrong, it's dangerous. It tells you you'll never achieve your goals unless you make a plan. I don't get it. I make very few plans, and I achieve tons of goals.

There are lots of goals that are not "dreams." Did you dream your sales quota? No, you were sent an email or given a sheet of paper. No dream there. My first trip to Europe was never a dream. It was an opportunity that popped up, and I took advantage of it. No dream, no plan—just an airplane ticket, a passport, and some money.

Here are the elements that I believe define and comprise the dream, goal, and achievement process:

Thinking. Ideas pop into your head. Write them down.

Dreaming and daydreaming. Thoughts make (let) your mind

wander to desire, possibility, and "what if." I love to daydream. Don't confuse daydreams with pipedreams. You will never win the lottery.

Observing. Looking closely at the world and your world to see what it is that you really want to be, do, and have.

Opportunity. Recognizing it. Seizing it. And taking advantage of it.

Risk tolerance. It determines outcomes. If you perceive the goal is too "risky," you'll pass. If you wanna achieve, you gotta risk.

Coulda, woulda, shoulda. The words of people unwilling to risk. "I coulda been a contender...I coulda had class and been somebody." —Marlon Brando, in his role as Terry Mallon, in *On The Waterfront*, 1954.

Desire. Your level of desire will determine the length of time to achievement.

Want. Want it bad? Like desire, your level of "want" will determine the length of time to achievement.

Need. Need is a stronger circumstance than desire or want. Your need-reality will generate your level of achievement action.

Intention. Intentions PRECEDE actions. If you don't intend to, you won't achieve, even if you want to. What are your intentions?

Dedication. If it's a business goal, you have to dedicate the time to study and prepare. If it's a personal goal, you have to dedicate small amounts of time to steadily achieve.

Persistence. The sister of dedication, it's the stick-to-itiveness that pushes you to achievement.

Action for the day or the moment. Plans change, actions are in the NOW. Take some. An apple a day.

Skill set. Maybe your skills are precluding you from achievement. Maybe you need to study, practice, or enlist the aid of others.

Love of what you do, or what it is. Love breeds passion. Passion breeds action. Action breeds achievement.

Motivation. For who? Why? If you have a motive, it may provide additional motivation. Don't be a martyr. Do it for yourself first. Understanding "for who" and "why" will help you achieve as much as any other aspect of this process.

Self-belief in every aspect of the process. You must believe in yourself BEFORE you can believe in the achievement of your goals. Think you can.

Mission. If your goal is different from your mission, it will lack the passion to become a reality.

Visibility. Post it where you can see it. Keep your goals top-of-mind—top-of-mind's-eye. I have my goals on my bathroom mirror. Do you?

Support and encouragement. When others are cheering you on, and encouraging you to achieve, it's a mental miracle.

Serendipity. I have defined it before as, "God's way of remaining anonymous." But it's more than that. Serendipity is that moment when chance and opportunity collide. And it's at that moment when you are challenged to grasp it, and make yourself and your loved ones better off. Successful. Fulfilled. You reached for the brass ring, and you caught hold.

NOTE WELL: If you get what you want, you better be ready. Ready to capitalize, ready to grow, ready to take advantage of, ready to share, and ready to enjoy—but not over-indulge. **MB**

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Essentials of Marketing

STRAIGHT TALK ON THE KEYS TO SUCCESSFUL PROMOTION

By Jason Weldon



Advertising and marketing is harder today than at any other time in a wedding-based businesses history. Think about all ways that you can connect with your particular prospect—all the choices you have to make on where to spend your money and time. Everybody wants to take a piece of your dollar and you have no real idea where to spend it, if you are going to spend it at all.

As I grow Synergetic, I am always paying close attention to the money I spend in marketing and advertising. I want to see results for the money that I invest. I want to be able to track those results so I can be sure my decisions are correct. And I want to constantly be looking for new, creative ways to find my target customer.

Before I go any further, I want to make sure that you understand my thoughts on advertising and marketing:

Advertising in the wedding world is more about branding. An ad in a magazine, cards at a particular professional's place of business, a radio commercial or maybe a billboard. All of these are very reactive. They build confidence in your prospect and allow them to feel good about the decision they are about to make. Marketing is a very direct, intentional action you take to get customers to know about you. Past client follow up, professional recommendations, and bridal shows could be a few. This is much more of a proactive approach. I find that marketing gets your prospect to know about you and gather all your information. Advertising gets your prospect to sign the contract because they are reassured that you will be the right decision.

So how can you maximize your dollar and get a good grasp on what you need to do to market/advertise your company correctly?

As with everything I have said in the past, this is where you need to spend some time working *on* the business and not *in* it. Before you make any decisions, you need to really think hard about the following few questions, because the answers to these questions will really help formulate your plan:

Who is your client? This is the end-all question. If you can answer this question honestly, it will tell you exactly what you need to do. Knowing your client will tell you where to look for them, as well as the brand that you need to portray. Luxury market brides think differently than budget minded brides. So should you.

How much do you have to spend? You need a budget for marketing/advertising. And you need to stick to it. If you are going to do bridal shows, you can't do all of them. If you are

going to take an ad out, you can't have one in every magazine. If you are going to mail, you need to mail to the right people. You can easily keep spending, thinking that it is working. Set your budget and stick to it.

What metrics will you use to determine what's working? Think of metrics as a dashboard. Numbers, spreadsheets, formulas that will let you know when you need to continue with something and when you should stop.

Synergetic always did this marketing/advertising thing a little differently. So, applying the three things I just mentioned, I will show you what we did and how we made it successful:

From the jump, we knew who our client was, so we could create everything we did around that. We knew they wanted to meet and pick out their DJ; we knew they wanted a creative, mixing type DJ; and we knew they wanted to us to answer the phone and be there for them when they needed us. We knew how old they were going to be. How much they made. Who the decisions makers were, etc.

With that in mind, I knew I needed to hire great DJs. Part of our marketing plan wasn't just saying we were good, but actually being good. This is something that very few companies get. Part of our marketing plan was and is practicing. Reviewing our team of DJs, training them and making sure they are consistent across the board. This isn't easy, but it will pay the biggest dividends.

We constantly promote the fact that our client can and will meet their DJ. The promotion of this and following through on it works wonders. We all know the companies that promise this and then "bait and switch" at the last minute.

We knew we needed to have an office and a solid staff. This would relay professionalism, stability and assurance that our company was the best company to go with. So part of our marketing plan was making sure our sales team, business development team and production team were top-notch and ready to handle everything that came our way.

I am a numbers guy. I needed to know each and every kind of number I could get my hands on. My metrics were important to me. Here is one metric I used religiously. How many weddings do you have right now, compared to this same time last year? A few others I really like are total sales for this year vs. last year at this same point, and average sales year over year at this same point. All of these would help me determine if particular marketing strategies were working or not.

Spending more time on marketing is the best advice I can give you. Marketing usually costs more time than money. And time might be what you have more of right now. First, take the time to work on a plan for marketing to your prospect. Think about the things I said above and how they can apply to you. You can't do anything if you haven't really thought about it. The time you take now will pay huge dividends down the road, as you continue to polish the plan. It has for me! **MB**

Jason Weldon is a wedding business consultant who specializes in small to medium-sized companies that want to grow their business. His objective is to help guide people through organizing their thoughts and laying the groundwork for a better, more successful start-up. He currently lives in Philadelphia and is also the president of Synergetic Sound and Lighting, Inc. and DJ and A/V company.



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